Architect Philip Johnson Knows Too Much, by Peter Blake

Classes for Parents: How Not to Screw Up Your Kids

ONE DOLLAR
NEW YORK
MAY 15, 1978

MAY 11 1978

Studs Terkel
WORKING ON BROADWAY
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THE LUBITSCH TOUCH

Nine American films directed by Ernst Lubitsch. Presented by the American Cinematheque in association with the American Film Institute. At The Metropolitan Museum of Art.

Tuesday, May 2 at 8:00 pm
The Merry Widow (1934) with Jeanette MacDonald and Maurice Chevalier. The lavish Lehár operetta combines Lubitsch's continental flair with M-G-M's Hollywood glitter.

Thursday, May 4 at 8:00 pm. Two silent classics.
So This Is Paris (1926) with Monte Blue and Patsy Ruth Miller. An uproarious sex farce about two couples who, out of boredom, flirt with each other's mates.
Lady Windermere's Fan (1925) with Irene Rich and Ronald Colman. A stylish and sly pantomime of Oscar Wilde's satire of marriage and infidelity.

Tuesday, May 9 at 8:00 pm
Bluebeard's Eighth Wife (1938) with Claudette Colbert and Gary Cooper. Multimillionaire Gary Cooper tries to woo his eighth wife while pursued by the previous seven.

Thursday, May 11 at 8:00 pm
Monte Carlo (1930) with Jeanette MacDonald and Jack Buchanan. Miss MacDonald sings "Beyond the Blue Horizon" and is romanced by royal Jack Buchanan traveling incognito.

Tuesday, May 16 at 8:00 pm
The Shop Around the Corner (1940) with James Stewart and Margaret Sullavan. A masterful and disarming recreation of turn-of-the-century Vienna on the M-G-M back lot.

Thursday, May 18 at 8:00 pm
Design for Living (1933) with Fredric March, Gary Cooper and Miriam Hopkins. A dream cast sparkles in Ben Hecht's adaptation of Noel Coward's great comedy.

Tuesday, May 23 at 8:00 pm
To Be Or Not To Be (1942) with Carole Lombard and Jack Benny. Lombard's last film is a daring "black comedy" about Poland's greatest acting team during the Nazi occupation.

Thursday, May 25 at 8:00 pm
Trouble in Paradise (1932) with Miriam Hopkins, Kay Francis and Herbert Marshall. The definitive sophisticated comedy classic about the idle rich and con artists.

The screenings will take place at The Metropolitan Museum of Art, Junior Museum Auditorium, Fifth Ave. at 81st St. Tickets are $2.50 and are available at the door or by phone at 879-5674. This film series of new 35mm prints is made possible by a grant from Exxon Corporation.

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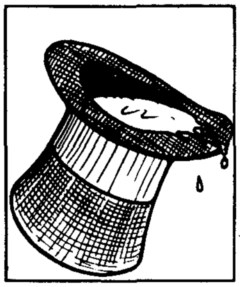
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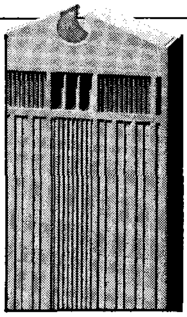
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By Studs Terkel

From scores of conversations with working people on all levels, Studs Terkel produced *Working* (Pantheon, 1972), a panoramic picture of America earning a living. Now, a musical based on the book, and also titled *Working*, comes to Broadway. Using his famous incisive interviewing techniques, Mr. Terkel talks to five people enthusiastically involved with the show in one way or another.

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At great risk to life and limb, Peter B. Kaplan shot and re-shot the Empire State Building; herewith the results.

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By Walter L. Updegrave

Next time you're behind in your schoolwork—term paper, seminar report, even Ph.D. thesis—think about John Magee. He's the chap who, for a price, of course, will turn out a finished term paper for your use. There's always the question, naturally, of who gets the education.

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Philip Johnson Knows Too Much
By Peter Blake

Finally, the American Institute of Architects has gotten around to awarding its coveted gold medal to Philip Johnson. Though he is popularly regarded as one of America's most distinguished architects, Johnson is seen as a maverick by his peers, and this award is, therefore, an important event.

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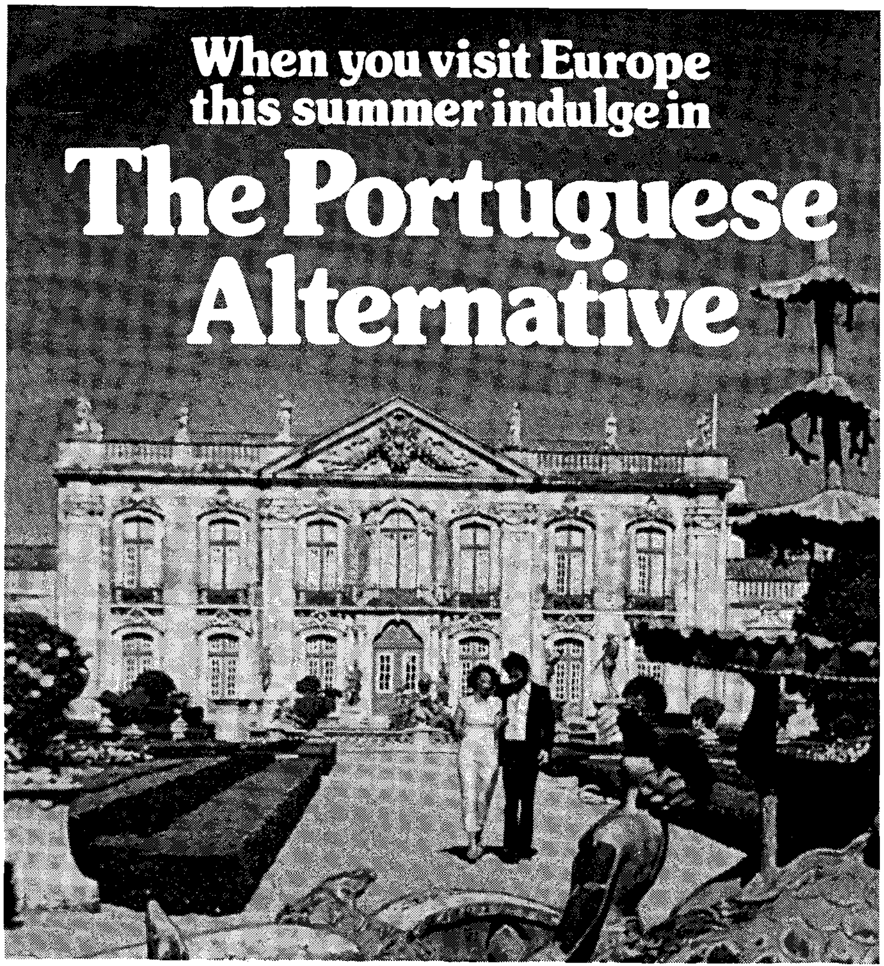

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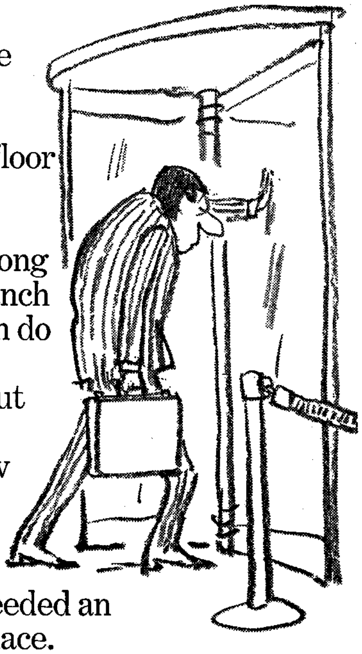

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LETTERS

Off the Books

We know what your "Check It Out!" article on library books in demand ["Page of Lists," by Terry Clifford, May 1] means!

Gus: The body first, the mind last!

Ginny: Back to basics!

Dick: Truth is stronger than fiction!

Bob: You left out the New York telephone book!

Gerry: How come nobody's reading *Silas Marner*?

John: What happened to *The Joy of Sex*? The librarians steal it?

Marsha: What's on TV?

Gus Franza
Chairman, the English Department
Miller Place High School
Miller Place, N.Y.

Crime Stopper's Notebook

So Frederic Morton tried to shoplift a 52-cent can of anchovies as a social protest against uncollected garbage, slow mail delivery, dog feces on the sidewalk, and air pollution ["The Day I Became a Shoplifter," May 1].

This is equivalent to kicking an H & R Block office to protest taxation.

Doesn't Morton know that one reason grocery clerks stamp higher prices on goods is because shoplifting losses are passed along to all shoppers? He could have saved himself considerable embarrassment and changed the system as much by going home and kicking the furniture.

Ernest Leogrande
Manhattan

Sweet-and-Sour Therapy?

I am a Catholic psychiatrist who has assisted both police officers and the religious ["The New Blockbuster Shrinks," by John Wykert, April 17].

I object strongly to the statement by the therapist (name omitted to protect the guilty) who said, "Possibly the religious feel that they can speak more freely to me and also find me more objective than a therapist of their own faith." Are we to infer that objectivity requires that heterosexuals be treated by homosexuals, whites by nonwhites, Jews by Gentiles, women by men, and adults by children? In fact, shared backgrounds and common experiences can be very helpful, though usually not essential, in the understanding of other human beings and in the therapeutic relationship.

Charles E. McDermott, M.D.
Brooklyn

Face to Face

It was with shock and amazement that I saw, in the April 17 edition of *New York,* a series of pictures depicting Mrs. Jeannine Shanley with her Fuller Brush salesman, Mr. Irving Schwartz ["The Fuller Brush Man Cometh," by Beverly Solochek].

Jeannine Shanley, who, as Jeannine Morand, is one of Canada's most respected dramatic sopranos, also happens to be one of Canada's most beautiful women.

When I asked Mrs. Shanley why she allowed these prints to be published, she answered with characteristic good nature: "I was very depressed by the photos, but on the other hand, I did not want Mr. Schwartz to be deprived or delayed in getting some good publicity, which he so very much deserves for all his hard work."

Michael Argondizza
Manhattan

More on Summer School

We were indeed pleased to see Chautauqua mentioned on page 41 of the April 24 issue ["Special Handbook: The Summer Scholar," by Pat Koch Thaler and Sonya Shapiro]—and hasten to assure you that Chautauqua Institution is alive and well and *still* offering summer study programs, for fun, for credit (not that the two are mutually exclusive), for young, for old.

Virginia Rodes
Administrative assistant, Schools Office
Chautauqua Institution
Chautauqua, N.Y.

Angela Redux

I am writing to express my great interest and pleasure in an article by Orde Coombs in a recent edition of *New York* Magazine ["Angela Davis Keeps the Faith," April 17]. I think the piece was a great service to readers by providing them with some valuable insights into the present activities of Ms. Davis and her relationship to the present political realities.

Once again *New York* Magazine in general and Mr. Coombs in particular have demonstrated their high journalistic ability and commitment to providing readers with important coverage of persons and events which, while outside the mainstream of society, nonetheless are significant social factors in the larger American equation.

Preston Greene
Manhattan ■

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NEW YORK INTELLIGENCER

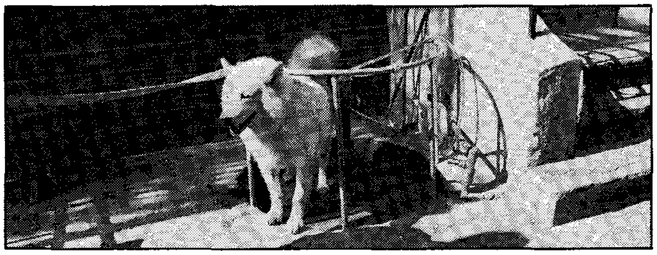
How to Succeed at the 'Times'

Job applicant: But can she type?

"We'll take your word on Pamela ——, of course," says the 1967 memo from Dan Schwarz, a former New York *Times* Sunday editor to a colleague who had recommended Pamela for a job. "What does she look like? Twiggy? Lynn Redgrave? Perhaps you ought to send over her vital statistics, or a picture in a bikini."

The memo is just a tiny part of the evidence prepared for the multi-million-dollar sex-discrimination suit which has been brought against the *Times* by a number of female staffers. The suit, which has been building since 1972, will go to trial this summer, but it's already causing considerable upset at the highest reaches of the paper. Top editors such as A. M. Rosenthal and Arthur Gelb resent any charges that the *Times* is not scrupulously fair in everything it does. As the case unfolds, we can all anticipate the customary *Times* thoroughness of coverage. Perhaps one day soon the paper will print the Pamela memo and others like it which the plaintiffs have on hand. Another sample from a *Times* executive evaluating a woman employee: "Very pleasant. Good at shorthand and typing. Her chief ambition is probably to get married. Has a good figure and is not restrained about dressing it to advantage."

Toilet Training on West 10th


Public convenience: At last, something for the dogs.

Come summer—and not a minute too soon—it will be illegal for a dog owner to allow his pet to soil the streets. No one expects life under the new legislation to be problem-free, and already all sorts of devices designed to dispose of mess are being considered. Why not a toilet for dogs? Why not indeed. Some time ago, Ken Brown, a Yonkers plumber, patented his idea for a dog toilet, and now outside 207 West 10th Street, it has been put into service.

The local hero is a schoolteacher named Gerald Blackstone. Together with a few friends, and at their own expense (about $1,300), Blackstone fitted Brown's 45-inch concrete, epoxy-lined bowl into the sidewalk outside his own house, and rigged it into the city sewer system. A foot pedal, operated by dog or master, activates the flushing system, which is comparable to the hydraulics of a dentist's spittoon.

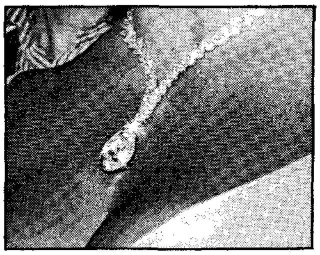
Understandably, dogs have approached the toilet warily, but on occasion there has been a waiting line. According to a backer, "The response has been favorable among dogs so far, and even better among people."

Mills of Justice To Grind Slower

The FBI has lately been aping some techniques of the protesters it used to haul away. Not long ago scores of agents took part in a "peaceful demonstration" in New York to protest the indictments of three top Bureau officials. (Did other agents mingle with the crowd, photographing ringleaders and looking for outside agitators?) Now, according to insiders, some agents in the New York field office are organizing another protest—a work slowdown. The issue this time is the disciplinary action taken against New York's top G-man, J. Wallace LaPrade, for his alleged wrongdoing in permitting his agents to carry out burglaries or "black bag" jobs against war protesters.

The agents plan a rulebook slowdown, which will be infuriating, but irreproachably legal. For example, a regulation calls for each and every report to be submitted in writing, although in practice many of them are given in person or over the phone. The "ringleaders" at the bureau plan to make sure that the rule is strictly enforced during the next two weeks, thereby clogging the wheels of investigation with memos in triplicate.

The Curse of Elizabeth Taylor


Liz's pet rock: The unsold stone.

Elizabeth Taylor is having some problems selling her "pet rock." As you may recall ("New York Intelligencer," April 3), Liz set a minimum of $4 million for the 69.42-carat diamond, which had been a gift from Richard Burton. That price was considered a little steep, especially as Burton had paid no more than $2 million for it back in 1969. But now it turns out that something else has been keeping buyers away. "Some people thought there was a curse attached to the stone," says a source at Charles Anthony Diamond Investment, which has been managing the sale. "It's not true, but the rumor has troubled some people who were making bids. Nothing has ever happened to anyone who has had the stone." A New York diamond-business source says: "Notoriety will come with the diamond, and maybe that's a curse in itself."

Jones Books on the Block

The late James Jones, it turns out, had many strong interests besides the military and the relations between men and women. To name just a few: ballet, the occult, mountain climbing, knife fighting, and a turn-of-the-century portrait painter named Robert Henri. All this was revealed when Jones's private library of some 3,500 volumes went on sale last week. Jones's widow, Gloria, donated the books to the Bridgehampton Public Library, which put them on display in the local public school. Prices, which are flexible, range from 25 cents for run-of-the-mill paperbacks to $650 for a first edition of *Tropic of Cancer*. Jones covered almost every page of a book about Henri with his own notes, and that volume is expected to bring a high price. All proceeds will go to the local Bridgehampton library—which, by the way, has an unlisted phone number. Too many people calling to inquire about books, probably.

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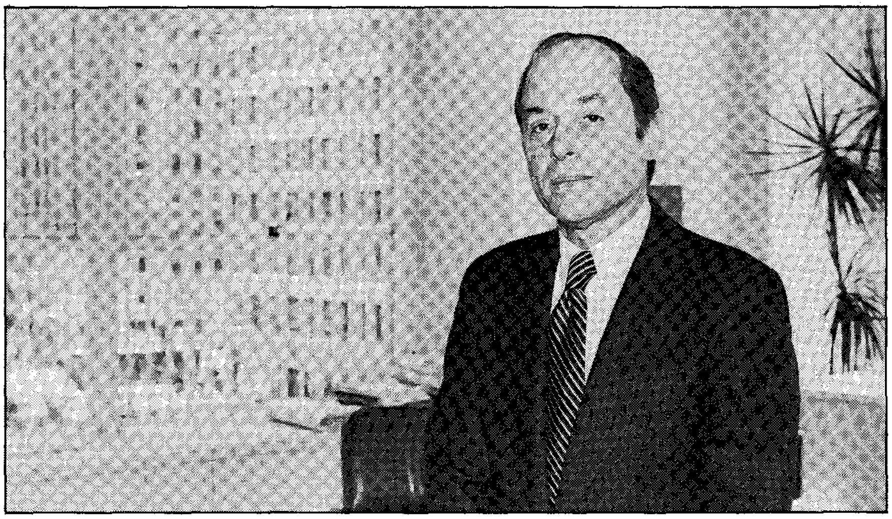
Politics /Joyce Purnick

IT'S FRIENDSHIP: WHEN DAVID MARGOLIS TALKS, ED KOCH LISTENS



The power outside: *David Margolis's Park Avenue view now takes in the whole city.*

A Friend Indeed

On the Night of the Hilton—the night (and morning) of the marathon transit negotiations six weeks ago—Mayor Koch gathered about him in his thirty-ninth-floor hotel suite his usual coterie of official advisers. One outsider, though, was also there—a good friend who, by all reports, had more influence on the mayor than anyone else involved.

His name is David I. Margolis, the $200,000-a-year president of Colt Industries. And his presence and role during those labor talks was by no means an isolated instance. Because during these nascent months of the Koch administration, this relatively unknown, nonpolitical, and aggressively private corporate executive has emerged as one of the fiscal powers behind Koch's municipal throne. A former member of the Emergency Financial Control Board and longtime mayoral confidant, David Margolis has put his conservative, pragmatic handwriting all over Koch's recent moves.

On labor, on Westway—in fact, on just about anything that has to do with money, budgets, financial plans, and the like, Margolis is there. "All the evidence I have indicates Dave is a very senior and important adviser to the mayor," suggests financier Felix Rohatyn, who recommended Margolis for the EFCB post two and a half years ago. Margolis, echoes one deputy mayor, "stands very high in the inner circle," while another calls his impact "vast."

All of which has stirred a sharp, if still subsurface, debate in and around the Koch administration. Margolis's strong influence is quietly driving the municipal-labor leaders up (if not eventually over) the wall. "He's a hawk, a dangerous, dangerous guy who doesn't understand the impact of his advice," growls teamster boss Barry Feinstein.

"He's no wild, right-wing reactionary; he just knows how to count," rejoins Rohatyn. "There are some difficult realities the city has had to face, and you have to be tough-minded to face them."

Rohatyn notwithstanding, there are Koch enthusiasts in and outside the administration who worry privately that Margolis is in over his head—particularly when it comes to labor relations. "Margolis is a hard-liner, but that isn't a problem. The problem with him is knowledge," says one Koch adviser. "His base of information is weak. Strengthen it and you can change it."

David Israel Margolis (accent on the first syllable) would seem a most unlikely candidate for controversy. Indeed, he's a contained, even diffident, man of 48 who recently sat through a lengthy interview, pleasantly refusing to discuss what people have been saying about him or, for that matter, the labor negotiations or almost anything even vaguely sensitive. Except municipal-union wages. And then he went deftly off the record.

"I really don't have a role in the administration. I would not exaggerate that part of it," Margolis says, holding forth in his fourth-floor Park Avenue office, a subdued beige-and-rust affair, sprinkled with abstracts and marble cubes. "I really am careful of what I say or do. I will respond to occasional calls from Ed where I know he wants some advice . . . ."

And those calls have clearly become exceedingly occasional.

Margolis turns up at Gracie Mansion strategy sessions and City Hall cabinet meetings; Koch appointed him to the three-man panel that analyzed and turned thumbs up on Westway; he's on a four-man ad hoc committee overseeing our fiscal dealings with Washington; and, solid rumor has it, he was among the business types who tried to do an end run around Deputy Mayor Herman Badillo in favor of a $1-a-year man—Lee Oberst, the phone-company executive who is a Beame holdover.

Margolis seems most comfortable describing himself as a "very close friend" of the mayor's. Which, of course, is saying plenty. With Ed Koch, as has become eminently clear, friendship and loyalty are the currencies of clout. And Margolis is rich in both.

The corporate executive and the future mayor met twelve years ago, at a Queens dinner for a retiring prison warden. Margolis, already with Colt (a conglomerate that manufactures guns, industrial equipment, machinery, etc.), was there with his wife, Bobbie, a volunteer at Riker's Island. Koch, then a councilman, sat at the same table. "And we got to talking. I just developed a great interest in Ed, personally," remembers Margolis.

He served as co–finance chairman of Koch's first congressional campaign in 1968, donated $12,200 to his friend's mayoral effort, provided the candidate with access to the financial community, and even held the mayor's private swearing-in ceremony New Year's Eve in his elegant East Side apartment.

The Koch-Margolis friendship seems difficult to fathom. Given the surface clues of the politician's gregariousness and the businessman's cool, Koch's rough edges and Margolis's polish do not seem to quite mesh. Nevertheless, the two men share similar histories.

Koch, son of a furrier, was born in the Bronx, went to City College, and made his political ascendancy from district leader to chief executive. And Margolis, son of a butcher, was born in

Photographed by Alan Lewis Kleinberg

the Bronx, went to City College (a few years after Koch), got an MBA, and made his way up the corporate ladder, from assistant treasurer of a Boston-based company to the head of a firm that did $1.5 billion in sales last year.

"They underwent similar journeys. That's at the heart of it," says a mutual friend. "They're very much alike deep down."

It may well be that they are too much alike, suggests one high-placed Koch adviser. This adviser argues that the man who ran for office on a get-tough-with-the-unions platform needs a less rigid, more seasoned player advising him, someone more familiar with the complexities of municipal government, with the personalities involved in the sensitive song and dance that is labor relations in this city.

"Ed is a bright guy but not a subtle guy. He doesn't know how to play off someone like Margolis," says a Koch fiscal aide who, along with just about everyone else, asked not to be identified. "I think that at the beginning Dave's giving black-and-white advice to the mayor was bad. He needed someone giving him gray advice, forcing him to understand complexities."

Margolis is advocate, if not architect, of the Koch strategies that have stalled the municipal-labor negotiations, say his critics. "I wonder if the Margolis line is going to be as successful as the Maginot Line," grouses union adviser Jack Bigel, denouncing Margolis as a hard-liner.

But the corporate chief shrugs at the criticism. "I'm a natural target. Every person on the other side of the table is a fink. It's a perfectly wholesome and natural hostility." Well, is he a hard-liner? He allows a smile. "You keep pushing me. I don't think so. I'm just a realist. Like Ed is."

Margolis detractors complain he has had plenty to do with muddying the question of whether the transit settlement should or should not be linked to simultaneous talks with the municipal unions. At first, particularly at a private meeting right before transit night, Margolis was for linkage.

Then, come transit night, when the city was faced with the Hobson's choice of going along with a contract too expensive to extend to other unions or suffering a transit strike, Margolis reportedly was in the vanguard of those who said settle with the T.A., forget linkage, and worry about the municipals later. It was this decision which ultimately led to the current impasse.

This is not to say that there aren't strong arguments on both sides, in favor of dropping the linkage concept and of holding to a 6 percent wage-hike limit (another Margolis favorite). Indeed, what seems most troublesome is not so much the Koch administration's critical moves but the awkward, indecisive way they seem to have been reached. And if Margolis was as key a figure in all of this as everyone says he was, he may well have some learning to do.

"He's a very smart, sharp businessman. But I've got to say he's not yet matured sufficiently to play the role he's playing," says one political veteran. And he adds that a key problem for Margolis—one which contributes to the sniping—is the corporate chief's refusal to play the usual social games.

In contrast to the ubiquitous, well-liked Rohatyn, Margolis doesn't go to the endless dinners or try to woo the opposition. "Personal relations," says the political vet, "are sometimes more important than a lot of other things." Particularly in New York, with its countless power brokers, vaunting egos, and hangers-on all needing an occasional handshake and stroke.

Things are indeed different on the public side, acknowledges Margolis. "When I went to EFCB, I had a lot of learning to do. The caldron that is City Hall, the continuous dynamics, the labor-management relations in this town, are unlike any in the private sector. Your emotions go from outrage all the way to total compassion back to outrage. On a continuing basis."

Did his EFCB experience perhaps make him more tolerant? "If that suggests softer, I am not. If you use tolerance to suggest understanding, I am."

One subject Margolis does not shy away from is Westway—maybe because Koch has finally dropped his longtime opposition to the project. Thanks in part, say insiders, to Margolis. In fact, Robert Wagner Jr., head of the City Planning Commission, reports that Margolis made some of the most convincing arguments for Westway. "I can't get exercised about emotional ideology," says Margolis. "You're not going to do away with the automobile. You can't turn back the clock."

Clearly, then, Dave Margolis likes what his old friend Ed Koch has done on Westway—in fact, he thinks Koch is doing a fine job generally and things look good for the city. "You find a mayor, by God, who talks about businesses and jobs and profits. By God, an old liberal out of Greenwich Village saying profits are okay—that's incredible." He remembers, he said, when his friends in the corporate world thought Koch was "this flaming liberal." Margolis smiles. "I always knew he was, fundamentally, a very fundamental guy." ■

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OPENING THIS WEEK

EDITED BY RUTH GILBERT

David Proval tells **Tovah Feldshuh** that he loves her in a scene from **Nunzio,** the story of a very special man who turns an innocent fantasy into an heroic reality. Directed by Paul Williams, film also stars James Andronica, Morgana King, Joe Spinell, and Maria Smith-Caffey. Film opens May 14th at the Cinema II.

Lisa Pelikan stars in **Jennifer** as a supernaturally gifted teenager who is taunted and abused by her classmates until she is forced to defend herself by using her strange and deadly power. Brice Mack directed, and in the cast also are Bert Convy, Nina Foch, Amy Johnston, and John Gavin. Opens May 12th at the Forum.

Anthony Quinn as a wealthy shipowner, and **Jacqueline Bisset** as a president's wife in **The Greek Tycoon,** a story about wholly fictitious characters. James Franciscus plays the ill-fated president, and Edward Albert the tycoon's ill-fated son. From May 12 at the Loews State II; Loews Cine; 34th St East.

MOVIES AROUND TOWN

May 9 through 16

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). Thru 5/9, *Padre Padrone.* From 5/10, *The Man Who Loved Women.*

Baronet, 3rd Ave at 59th (355-1663). Thru 5/9, *High Street.* From 5/10, *The End.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Close Encounters of the Third Kind.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *An Unmarried Woman.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 5/9, *The Man Who Fell To Earth; Sympathy for the Devil.* 5/10, *The Good Soldier Schweik; The Three Penny Opera.* 5/11, *The Ladykillers; Kind Hearts and Coronets.* 5/12, 13, *Children of Paradise.* 5/14, *Persona; Hour of the Wolf.* 5/15, *Shame; The Ritual.* 5/16, *The Birds; Psycho.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 5/9, *Valerie and Her Week of Wonders; Black Moon.* 5/10, *Contempt; A Woman Is a Woman.* 5/11, *The Rise of Louis XIV; La Marseillaise.* 5/12, *The Private Life of Sherlock Holmes; The Adventures of Sherlock Holmes.* 5/13, 14, *Fellini's Casanova; Toby Dammit.* 5/15, 16, 17, Yugoslavian Cinema.

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Cat and Mouse.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). Thru 5/13, *Saturday Night Fever.* From 5/14, *Nunzio.*

Cinema III, 59th at the Plaza (752-5959). *An Unmarried Woman.*

Cinema Studio, Bdway & 66th (877-4040). *A Woman of Paris.*

Cinema Village, 22 E 12th (924-3363). 5/9, *A Special Day; Two Women.* 5/10, 11, *Beauty and the Beast; Orpheus.*

Columbia I, 2nd Ave at 64th (832-1670). *We Will All Meet in Paradise.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Pretty Baby.*

Criterion, Bdway at 45th (JU2-1796). *FM.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). To be announced.

Eastside, 3rd Ave at 55th (755-3020). *F.I.S.T.*

86th St East, off 3rd Ave (AG 9-1144). *F.I.S.T.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 5/9, *The Goodbye Girl.* From 5/10, *Julia.*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Festival, 57th nr. 6th (757-2715). Thru 5/9, *Joseph Andrews.* From 5/10, *Coming Home.*

Festival of Cuban Cinema, Beacon Theater, Bdway at 74th St. 5/14-21 (call 874-1717 for dates and times). *The Bounty-Hunter; Days of Water; Black River; Spear of the Nation; One Way Or Another; Cantata De Chile; Angola: Victory of Hope; The Teacher.* Plus Alicia Alonso in *Giselle* and *Alicia.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Coma.*

Forum, Bdway & 47th (PL 7-8320). Thru 5/11, *The Chosen.* From 5/12, *Jennifer.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 5/9, *The Goodbye Girl.* From 5/10, *Julia.*

Greenwich, 12th at Greenwich (WA 9-3350). Thru 5/9, *Rabbit Test.* From 5/10, *Coming Home.*

Guild, 33 W 50th (PL7-2406). To be announced.

Little Carnegie, 57th St nr 7th (246-5123). Thru 5/9, *Annie Hall.* From 5/10, *Joseph Andrews.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). Thru 5/11, *The Fury.* From 5/12, *The Greek Tycoon.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *The Manitou.*

Loews State I, Broadway at 45th (582-5070). *Close Encounters of the Third Kind.*

Loews State II, Broadway at 45th (582-5070). Thru 5/11, *The Manitou.* From 5/12, *The Greek Tycoon.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *House Calls.*

Loews Triplex, Bdway at 83rd (877-3190). I. Thru 5/9, *High Anxiety.* From 5/10, *Coming Home.* II. *FM.* III. *Rabbit Test.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *An Unmarried Woman.*

Museum of Modern Art, 11 W 53rd (956-6100). 5/9, noon, *How the Myth Was Made;* 2:30, *Laughter;* 6 p.m. What's Happening? 5/11, 2:30, *The Lodger;* 6 p.m. First Films; 8:30, *The Silent Cry.* 5/12, 2:30, First Films; 6 p.m. Albert Whitlock lecture. 5/13, noon, *The Mystery of the Wax Museum;* 2:30, *Me, Myself & I; Take Me; Dirty; Moment;* 5 p.m. *Trixi; C-Film; No Tea.* 5/14, noon, *The Mystery of the Wax Museum;* 2:30, *Jesus Blood Never; Labored Party; Just Waiting;* 5 p.m. *The Grapes of Wrath.* 5/15, noon, *Island; To Fly;* 2:30, *Trixi; C-Film; To Tea.* 6 p.m. *Me, Myself & I; Take Me; Dirty; Moment.* 5/16, noon, *Island; To Fly;* 2:30, *L'Enfant de l'amour;* 6 p.m. What's Happening?

New Yorker, Bdway nr 88th (TR 4-9189). *Padre Padrone.*

Olympia, Bdway at 107th (865-8128). Thru 5/9, *Audrey Rose; Coma.* 5/10-16, *Julia; Harry and Tonto.*

Paramount, 2 Gulf & Western Plaza (247-5070). *An Unmarried Woman.*

Paris, 4 W 58th (MU 8-2013). *Dona Flor and Her Two Husbands.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 5/9, *Julia.* From 5/10, *Coma.*

Plaza, 58th St, E of Madison (EL 5-3320). *Madame Rosa.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *High Anxiety.* II. Thru 5/9, *The Gentleman Tramp.* From 5/10, *Allegro Non Troppo.* III. *Word Is Out.* IV. *Annie Hall.*

Radio City Music Hall, 50th St at 6th Ave (757-3106). *The Sea Gypsies.*

Regency, Bdway at 67th (724-3700). 5/9, 10, *A Thousand Clowns; Marty.* 5/11-13, *Separate Tables; The Sweet Smell of Success.* 5/14, 15, *The Miracle Worker; Night of the Hunter.* 5/16, 17, *Kiss Me Deadly; The Killing.*

Rivoli, 1620 Bdway (247-1633). *I Wanna Hold Your Hand.*

RKO Cinerama I & II, Broadway at 47th (975-8366). *F.I.S.T.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *FM.* II. *Close Encounters of the Third Kind.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 5/9, *Julia.* From 5/10, to be announced.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *The Last Supper.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 5/9, *Julia; Garden of the Finzi-Continis.* 5/10-13, *That Obscure Object of Desire.* 5/14-16, *Outrageous; Pumping Iron.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Dear Detective.*

Thalia, 250 W 95th (222-3370). 5/9, *The Spirit of the Beehive; The Little Kidnappers.* 5/10, 11, *The Asphalt Jungle; The Line-Up.* 5/12, 13, *White Zombie; King Kong.* 5/14, 15, *My Night at Maud's; Clair's Knee.* 5/16, *They Shoot Horses Don't They; Blockade.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 5/9, *Made for Each Other; Swing High Swing Low.* 5/10, *Mask of Fu Manchu; Mr. Moto Takes a Vacation.* 5/11, *A Free Soul; Riptide.* 5/12, 13, *Breakfast at Tiffany's; Roman Holiday.* 5/14, *Trouble in Paradise; Design for Living.* 5/15, *Smilin' Through; Broadway Serenade.* 5/16, *Chained; Dance, Fools, Dance.*

34th St East, nr 2nd Ave (683-0255). Thru 5/11, *I Wanna Hold Your Hand.* From 5/12, *The Greek Tycoon.*

Trans-Lux East, 3rd at 58th (PL 9-2262). Thru 5/9, *I Wanna Hold Your Hand.* From 5/10, *Coming Home.*

Trans-Lux 85th, at Madison (BU 8-3180). Thru 5/9, *Julia.* From 5/10, *Coming Home.*

UA East, 1st Ave at 85th (249-5100). *I Wanna Hold Your Hand.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Joseph Andrews.*

Ziegfeld, 141 W 54th (765-7600). *The Last Waltz.*

(Listings subject to last-minute change)

THE MOVIES

Annie Hall–Woody Allen's quadruple Oscar-winner, part social satire, part "nervous romance," is his richest and most cohesive film and brings up to date his own evolution as a successful comic. Allen as the bumbling West Side womanizer and Diane Keaton as the fumbling shiksa are the matching misfits in the urban love story of the seventies. Thru 5/9, Little Carnegie; Quad.

Audrey Rose–There is a little girl, Ivy, in whom the soul of a previous little girl who dies in flames is prematurely reincarnated, and poor Ivy is now a mess. Her parents and Audrey Rose's father get together to pray for the errant soul. Robert Wise, the director, and Frank De Felitta, the writer, clearly share—not the same soul, but the same mind. And half a mind proves insufficient for either job. Thru 5/9, Olympia.

Cat and Mouse–Claude Lelouch's romantic suspense story starring Michele Morgan, Serge Reggiani, and Jean-Pierre Aumont, about an unorthodox detective trying to solve the murder of a millionaire with a wife and a mistress—both of whom have lovers and alibis. Cinema I.

The Chosen–A tale of the anti-Christ, and satanic power, with Kirk Douglas, Simon Ward, Agostina Belli, and Anthony Quayle, directed by Alberto de Martino. Thru 5/11, Forum.

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Steven Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Bay Cinema; Loews State I; RKO 86th St II.

Coma–Michael Crichton directed this story of hospital life. If the doctor characters—Genevieve Bujold as the woman whose suspicions are aroused when her best friend, after a routine abortion, sinks into a fatal coma; Michael Douglas, her ambitious lover; Richard Widmark as head of the hospital—are strictly no-frills functional, the plot is something else again. If you can suspend your disbelief, there is no reason why you shouldn't thoroughly enjoy *Coma* as hospital gothic. Fine Arts; thru 5/9, Olympia; from 5/10, Playboy.

Coming Home–Jane Fonda and Jon Voight are wonderfully sexy in this love story between a paraplegic veteran and a woman whose husband is off in Vietnam, and there are moments between them that take your breath away. But when they trade each other in for halos and open their arms to returning vets, Hal Ashby's film turns into a soft-headed encounter session on Vietnam that is true to neither individual nor political realities. From 5/10, Festival; Greenwich; Trans-Lux East; Trans-Lux 85th.

Children of Paradise–One of the unquestionably great films of all time. The direction by Marcel Carne is only very professional; everything else is great, notably the screenplay by Jacques Prevert and performances that, from top to bottom, could not be bettered. You cannot miss the superb work of Arletty, Jean-Louis Barrault, and Maria Casares in the leads; but do attend to the extraordinary acting of Marcel Herrand and Louis Salon as a murderer and a contemptuous aristocrat, and Pierre Brasseur as a flamboyant classical actor. Be sure, though, that you are seeing the uncut version, which runs 3¼ hours. There is enough substance here for a dozen lesser movies. 5/12, 13, Bleecker Street Cinema.

Dear Detective–Annie Girardot and Philippe Noiret are irresistible as a police commissioner and a Sorbonne professor who fall in love, but this is despite the viscously cute format of Philippe de Broca's boulevard farce. Sutton.

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Paris.

FM–An embarrassingly self-righteous comedy about a band of deejays on an FM rock station who refuse to buckle under commercial pressures—meanwhile peddling porn fantasies, firing has-beens, and stealing concert artists from their rivals. Starring Michael Brandon, Martin Mull, Eileen Brennan, and Cleavon Little. Directing debut of cinematographer John Alonzo. Criterion; RKO 86 St I.

F.I.S.T.–Norman Jewison's drama of criminal infiltration in a teamster-style union only skims the surface of this fascinating subject, but it has charm and vitality. Sylvester Stallone as the charismatic, silver-tongued Johnny Kovak is always interesting, but the film lacks textural authenticity, and it hasn't the power drive to lift it off the ground. RKO Cinerama I & II; 86th St East; Eastside.

The Fury–Brian de Palma's thriller about telepathic troublemakers combines B-movie sleaze with A-movie elegance in a nerve-shattering but irresistibly funny horror film. Levitation and blood gushing from human orifices like geysers are but two of the outrageously unreal effects in a film that should be a smash with youth-and-inner-city audiences. Starring Kirk Douglas, John Cassavetes, Carrie Snodgress. Thru 5/11, Loews Cine.

The Gentleman Tramp–Film biography of Charlie Chaplin, a man who rose from the depths of poverty in London to become one of the most beloved figures in recent history. Film shows scenes from 17 of his greatest films. Thru 5/9, Quad.

The Goodbye Girl–Neil Simon's movie is about an ex-dancer who is a little the worse for wear. It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Richard Dreyfuss, are all sacrificed to comic routines directed at the tourist trade. Thru 5/9, Gramercy; Embassy 72nd.

High Anxiety–The news about Mel Brooks's latest film, good or bad depending on your degree of Melomania, is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. This collage/*hommage* to Hitchcock is to the Master of Suspense what *Blazing Saddles* was to the Western, and *Young Frankenstein* to the horror film, and *Silent Movie* to silent comedy. Quad.

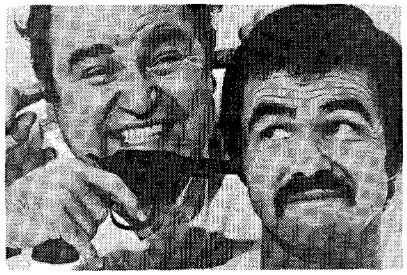
High Street–An exercise in finger-pointing that persecutes its audience on behalf of all the victims of Nazi persecution. Annie Cordy is harrowing and irritating as a woman driven mad by a Nazi pogrom, but Mort Shuman is only irritating as the American who befriends her. The film's nasty contempt for the glibness and insensitivity of everyone else is itself glib and insensitive. Directed by Andre Ernotte, written by Ernotte and Elliot Tiber. Thru 5/9, Baronet.

House Calls–Howard Zieff's furious and funny comedy is a middle-aged romance starring Walter Matthau and Glenda Jackson as the cautious, one-step-at-a-time lovers. Matthau and Jackson have never been more charming. They bring out in each other a quality of shy vulnerability that is downright erotic. Art Carney is hilarious as the beacon of incompetence of a Los Angeles hospital that is a monument to malpractice. Loews Tower East.

I Wanna Hold Your Hand–A film, directed by Robert Zemeckis, about six teenagers caught up in the 1964 Beatles craze. Thru 5/9, Trans-Lux East, Rivoli; thru 5/11, 34th St East; U.A. East.

Joseph Andrews–This second adaptation of a Henry Fielding novel to be directed by Tony Richardson is earthier and dirtier and uglier than *Tom Jones*. Ann-Margret, Michael Hordern, Jim Dale, and John Gielgud are fine in supporting roles, but Peter Firth is just another pretty face as the bumbling hero. Waverly; thru 5/9, Festival; from 5/10, Little Carnegie.

IN ONE EAR...



Dom De Luise and his pal **Burt Reynolds** in a scene from **The End,** a black comedy directed by Burt himself, about a man coming to grips with his own mortality. Also in the cast are Sally Field, Strother Martin, Joanne Woodward, David Steinberg, Myrna Loy, Carl Reiner, and Norman Fell. From May 10th; at the Baronet.

Julia–Adapted from Lillian Hellman's fine story in *Pentimento*, Fred Zinnemann has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Thru 5/9, Playboy; 72nd St East; Trans-Lux 85th; from 5/10, Gramercy; St Marks Cinema; Embassy 72nd.

The Last Supper–Nelson Villagra stars as plantation owner who stages a "last supper," casting himself as Christ, to which he invites twelve slaves. Cuban film, directed by Tomas Gutierrez. At the 68th Street Playhouse.

The Last Waltz–Martin Scorsese's elegiac tribute to The Band is the most beautiful rock concert film ever made, but its vibrant colors and swooping camera movements are curiously at odds with the sweaty immediacy of the rock concert. Stars The Band-leader Robbie Robertson with his musicians, and Eric Clapton, Bob Dylan, Joni Mitchell, Neil Diamond, Van Morrison, et al. Ziegfeld.

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old and puffy whore. Plaza.

The Manitou–A supernatural thriller about the reincarnation of a 400-year-old Indian medicine man, directed by William Girdler. With Tony Curtis, Susan Strasberg, Burgess Meredith, Michael Ansara, and Stella Stevens. Thru 5/11, Loews State II; Loews Orpheum.

The Man Who Loved Women–Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. From 5/10, Art.

Padre Padrone–Saveno Marconi and Omero Antonutti play father and son in the 1977 Cannes Film Festival award-winning picture, directed by Paolo and Vittorio Taviana, telling of a Sardinian peasant boy forced by his tyrannical father to live in isolation as a shephard until his twentieth year. New Yorker; thru 5/9, Art.

Pretty Baby–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. Coronet.

The Sea Gypsies–Story of a widower, his two daughters, and a photo-journalist who embark upon a sea voyage and are marooned on the coast of Alaska. Directed by Steward Raffill. Radio City Music Hall.

Shame–Bergman in what may be his only serious film dealing with social and political issues, in this case war and the nature of the guilt it elicits in all concerned. An important and beautifully-made film, with the customary superlative acting, photography, and direction. Like all important works, it says a great deal about basic human relations beyond its immediate subject. 5/15, Bleecker St Cinema.

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Beekman; Paramount; Murray Hill; Cinema III.

We Will All Meet in Paradise–The new Yves Robert comedy starring Jean Rochefort, Claude Brasseur, Guy Bedos, Victor Lanoux, and Daniele Delorme. It is a continuation of the adventures and misadventures of friends in *Pardon Mon Affaire*. Columbia I.

A Woman of Paris–Chaplin's 1923 romantic melodrama starring Edna Purviance and Adolphe Menjou is being re-released commercially for the first time since the 20s. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. Cinema Studio.

Word Is Out–Stories of some of our lives made by the Mariposa Film Group, six San Francisco-based documentary filmmakers, presenting conversations with 26 gay men and women from a variety of age groups, cultures, lifestyles, and geographic backgrounds. Quad.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, May 9

Broadway–William Atherton, Teri Garr, and Chris Sarandon in a revival of the 1920s play with music by George Abbott and Philip Dunning described as a gangster melodrama set in the backroom of a New York speakeasy; directed by Robert Allan Ackerman. Previews start tonight prior to a 5/11 premiere. ANTA, 245 W 52nd (246-6270).

Working–A new musical adaptation of Studs Terkel's best-seller about the working lives of America's "ordinary people," directed and adapted by Stephen Schwartz, with original songs by Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead, Stephen Schwartz, and James Taylor. Previews now prior to a 5/14 premiere. 46th St Theater, 226 W 46th (246-4271).

Ain't Misbehavin'–The new Fats Waller musical show based on an idea by Murray Horwitz and Richard Maltby Jr. Directed by Richard Maltby Jr., starring Nell Carter, Charlaine Woodard, Andre De Shields, Ken Page, and Armelia McQueen. Choreographed by Arthur Faria. Longacre, 220 W 48th (246-5639).

Wednesday, May 10

Angel–Fred Gwynne and Frances Sternhagen in a new musical with book by Ketti Frings and Peter Udell, based on the Thomas Wolfe novel, *Look Homeward, Angel.* Music by Gary Geld, Lyrics by Peter Udell, directed by Phillip Rose, and choreography by Robert Tucker. At the Minskoff Theater, Bdway at 45th (869-0550).

Saturday, May 13

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. At the Plymouth, 236 W 45th (730-1760).

CURRENT

The Act–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Gower Champion plays opposite Liza. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 7/1. Majestic, 247 W 44th (246-0730).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2, Sun at 3 p.m. At the Alvin, 250 W 52nd (PL 7-8646).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (CO 5-2412).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Cold Storage–Tale of two men in the cancer ward of a Manhattan hospital. When Ronald Ribman, the author, is at his best, as in the first act, he can keep you laughing and thinking at the same time. As the two main characters, Martin Balsam gives a stunning performance, and Len Cariou is compelling as long as he acts tense and superior; when he is agonized he is a bit too mechanical. But the evening is lit with the playful intelligence of the writing, and the energy of the performers. Directed by Frank Corsaro. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lyceum, 149 W 45th (JU 2-3897).

Da–Hugh Leonard's autobiographical work, starring Barnard Hughes and Brian Murray, and directed by Melvin Bernhardt, has moved up to Broadway from downtown. Morosco, 217 W. 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (246-6699).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Fri at 8; Sat at 5; Sun at 2 p.m. Booth, 222 W 45th St (246-5969).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Hello, Dolly!–A show of questionable value has been revived with all the reverence of a museum piece. The excellent plot survives in Michael Stewart's book; Jerry Herman's score has a kind of hearty, community-sing artlessness. Some performances quicken the old pulse. Carol Channing still croons so penetratingly that the electronic amplification is quite unnecessary. And she is a real trooper who never steals a scene; of all our *monstres sacrés,* she may be the best behaved. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lunt/Fontanne, 205 W 46th (JU 6-5555).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers have returned from their well-earned holiday to resume their roles as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Sat, Wed & Thurs at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (OX 5-5858).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Monte Markham. Thru 5/14, Mon

paco.....
to his friends
paco rabanne
pour homme
4 FL OZ 90° 120 ml PARIS
cologne...after shave
and other things....from paris
bloomingdale's

thru Wed; Fri & Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Brooks Atkinson, 256 W 47th (245-3430). Moves 5/16 to Ambassador, 49th St W of Bdway (CO 5-1855) where it will play Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3.

13 Rue de l'Amour–This is not the best of Georges Feydeau, but there is a supply of joy even in the lesser works of this madcap master. Nobody would be able to summarize the plot. You must accept the fact that the play is a sandwich; a hilarious, meaty second act between two somewhat dry slices of bread by way of a first and third. Even there you will find some hearty laughs. Basil Langton has picked some interesting players, chief among them Louis Jourdan, and he has directed some suitably fancy business at a condignly punishing pace. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3 p.m. Thru 5/21. Circle in the Square, 1633 Bdway (581-0720).

Timbuktu!–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet,* which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Melba Moore would be charming if she were not over directed; Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; mats Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–Joe Orton's *What the Butler Saw,* thru 6/25. Lanford Wilson's *The Great Nebula in Orion.* Megan Terry's *Ex-Miss Copper Queen on a Set of Pills.* Thru 5/27. $3. Academy Arts, 330 E 56th (486-1431).

An Act of Kindness–Joseph Julian's play, directed by Robert Elston. Thurs thru Sun, thru 5/14. $2.50. American Renaissance Theater, 112 Charlton St (929-4718).

Androcles and the Lion–George Bernard Shaw's play, directed by Alan Simpson. Fri thru Sun, thru 5/28, at 7:30 p.m. Perry St Theater, 31 Perry St (255-7190).

Arms and the Man–George Bernard Shaw's play, Fri & Sat at 8; Sun at 3:30; Mon at 7:30. Thru 5/15. Counterpoint Theater, 152 W 66th (799-6954).

The Bacchae–Euripides's tragedy about the conflict between flesh and spirit, directed by David Gild. 5/12-14, 19-21, 26-28. Fri & Sun at 8:30; Sat at 7 & 9:30. St John the Divine, 112th & Amsterdam (678-6900).

The Bass Fiddle–Based on a story by I.L. Peretz, telling the adventures of a young fool who arrives in a small Polish village. Written and directed by Avram Patt. Thurs thru Sun at 8 p.m. Thru 5/22. $2.50. Theater for the New City, 162 Second Ave (254-1109).

The Battle of the Warsaw Ghetto–Morton Wishengrad's radio play, directed by Stephen Reisner. 5/8, 9, 10, at 8 p.m. Free, but pick up tix between 5 & 7 on the day of the performance. Stephen Wise Congress House, 15 E 84th (TR 9-4500).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground—except in certain money-rich but culture-poor areas where every day something new is discovered that is elsewhere a putrescent platitude. Entermedia Theater, 2nd Ave & 12th St (475-4191).

The Biko Inquest–Fritz Weaver stars in a dramatization of the recent inquest in Pretoria, South Africa, into the strange death in prison of black consciousness leader Steve Biko. 5/12 at 8; 5/13 at 6 & 9; 5/14 at 3 & 7:30, 5/16 at 8. Theater Four, 424 W 55th (246-8545).

AROUND TOWN

Birdbath–A play by the great Leonard Melfi, 5/12-14. Theater XII, 94 St Marks Pl (473-9054).

The Birds–Aristophanes's play, directed by Rebecca W. Smith. With music by Charles Potter. Thurs thru Sun at 7 p.m. thru 5/21. Riverside Theater, Bdway at 103rd (663-5420).

A Bistro Car on the CNR–A musical revue whose music must have been found on a trash heap, and whose cast tries to make a virtue of impersonality, deserves short shrift. Playhouse, 359 W 48th (541-9820).

Bleacher Bums–A comedy about Chicago Cub baseball fans. Tues thru Sun at 8 p.m. Mat Sun at 3, a midnight show on Sat. Thru 5/21, Performing Garage, 35 Wooster St (966-3651).

Boat Sun Cavern–Play with music by Arthur Sainer, about two couples who demonstrate against a nuclear power plant in their town. Directed by Crystal Field. Thurs thru Sun, thru 5/28. $2.50. Theater for New City, 162 Second Ave (254-1109).

Cagliostro–An original three-act play by William Rolleri, directed by Martin Zurla, based on a fictitious hearing in the Vatican prior to Cagliostro's inquisition. Thurs thru Sat thru 5/27. Raft Theater, Ltd. 155 Bank St (924-7790).

Carmencita–Book and lyrics by Manuel Martin Jr., music by Tania Leon and Coleridge T. Perkinson, choreography by Martial Roumain. Fri thru Sun, at 8 p.m. Mat Sun at 3 p.m., 5/12-6/18. INTAR, 420 W 42nd (247-6776).

The Chairs–Eugene Ionesco's play, directed by Ron Johnston. Fri thru Sun 5/12-14, 19-21, 26-28. Fri & Sun at 8; Sat at 7 & 10. Loretto Plyhse, 20 Bleecker (242-3900).

Change of Mind–An evening of one-acters by Jonathan Ringkamp (*Veteran, This Way Out,* and *A Change of Mind*). Fri thru Sun, 5/12-14, at 8 p.m. Everyman Theater, 725 Union St (Park Slope), Bklyn (857-7753).

Changes: A Love Story–George Hammer's play about two middle-aged lovers who help each other thru mid-life crisis, directed by Ann Raychel. $1.50, and bring your lunch. Curtain time is 1:15, 5/8-12. Quaigh Theater, 108 W 43rd (Hotel Diplomat-221-9088).

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. All the roles are played by women. Tues thru Fri at 8; Sat at 7 & 9:30; Sun 3 & 7:30. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

Commonplays–Robin Swicord's *True Love (Will Never Die),* and *Last Days of the Dixie Girl Cafe.* Thurs thru Sat at 8; Sun at 4, thru 5/14. $2.50. AMDA Studio, 2109 Bdway at 73rd (581-5295).

Company–The 1970 musical by Sondheim and Furth. Tues thru Sun. Thru 5/28. ELT Playhouse, 103rd St & Riverside Drive (663-2028).

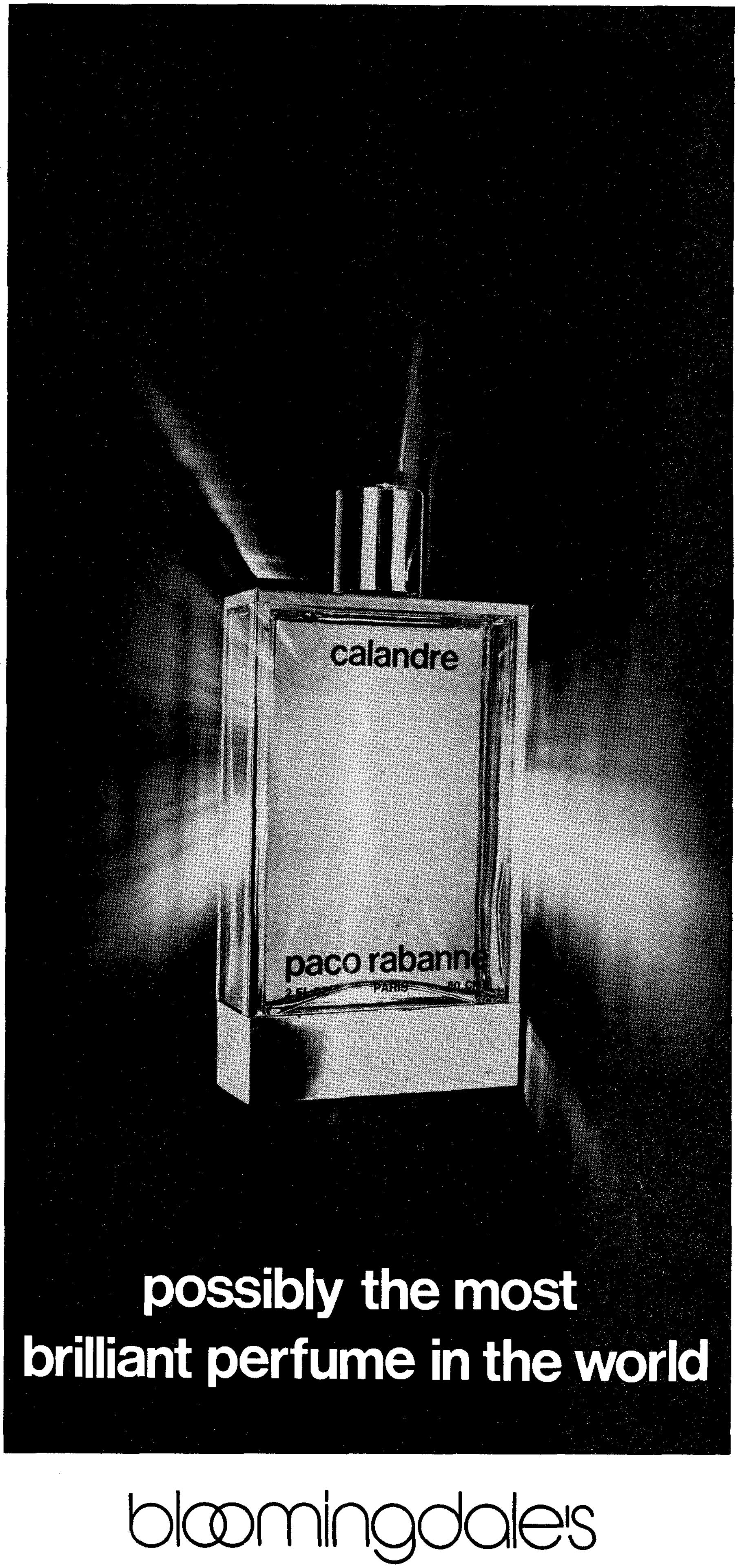
The Comrades–August Strindberg's play, directed by Katrin Tralongo. Mon thru Wed at 8 p.m. Fri at 9:30 & Sat at 2:30, Thru 5/24. $2.50. Shelter West Company, 15 Van Dam St (675-0948).

Cops–A play written by Terry Curtis Fox, directed by Richard Schechner, set in an all-night diner in Chicago where cops hang out, which suddenly becomes the setting for a shoot-out. Thurs, Fri, Sun at 8; Sat at 8 & 10. $4, $5, $6. The Envelope, 35 Wooster St in Soho (966-3651).

Cyrano de Bergerac–Edmund Rostand's play, directed by Janet Hayes Walker, starring John Newton. 5/12, 13, 17, 18, 19, at 8 p.m. mats 5/14 & 20 at 5 p.m. $3. Church of the Heavenly Rest, 2 E 90th (289-3402).

Diet Theatre–A new comedy by Erik Brogger, directed by Robert Engels. 5/13, 19, 20, 26 & 27 at 10:30 p.m. 5/14, 15, 21, 22, 28, 29, at 7:30 p.m. $2.50. 18th St Plyhse, 145 W 18th (242-3900).

Double Bill–Richard Harris's three-character comedy *Partners,* set in the Chelsea-Clinton area, Thurs thru Sun at 8 p.m. thru 5/28. Edmund Wilson's *This Room and This Gin and These Sandwiches,* dealing with the glory and decline of Greenwich Village after



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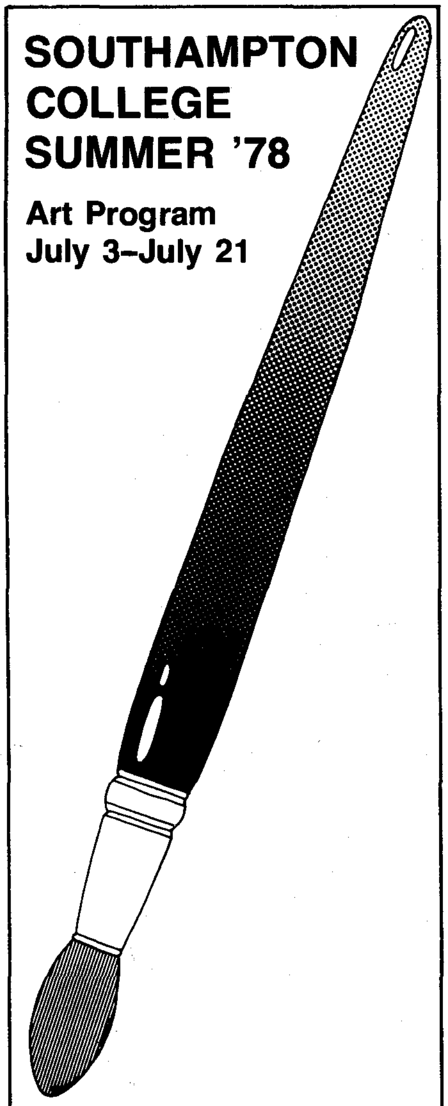
Art Program
July 3–July 21



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WWI, Thurs thru Sun, at 8 p.m. 6/1-25. $3. BMT, 137 W 22nd (691-7950).

Double Bill–Anton Chekhov's *The Harmfulness of Tobacco,* and Eugene Ionesco's *The Lesson.* Fri & Sat at 8, from 5/12-6/17. $3.50. The Gathering Place, 150 W 26th (924-6988).

Drama Committee Repertory–Gogol's *Chichikov's Journey,* Sat at 8 & 10:30, thru 5/14. Arthur Reel's *Possession,* Wed, Thurs, Fri, Sun at 8 p.m. thru 5/14. Strindberg's *Comrades,* Sat at 2:30; Mon & Tues at 8; thru 5/30. $3. 17 W 20th (929-8377).

An Evening of One-Act Plays–Terrence McNally's *Sweet Eros;* John Guare's *The Loveliest Afternoon of the Year,* and Lanford Wilson's *Home Free.* Thurs thru Sun at 8 p.m. 5/11-14, 18-21. $2.50. New York Stage Works, 15 W 18th (734-6254).

Everyman–The most justly celebrated of all English morality plays, directed by Donald L. Brooks, with music by George Prideaux. Fri & Sat at 8 p.m. thru 5/13. $2.50. St Peter's Episcopal Church, 340 W 20th (929-2390).

Family Business–A play by Dick Goldberg about the sibling rivalry in an all-male Jewish family living outside of Boston. Directed by John Stix. Thru 6/4. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

The 5th of July–Lanford Wilson's new comedy, directed by Marshall W. Mason. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun mat at 3 p.m. Thru 5/28. Circle Repertory, 99 Seventh Ave So (924-7100).

Fourth Wall Repertory–Ken Krauss's *Don't Stand in the Doorway;* Fri & Sat at 8 p.m. thru 5/27, $3.50. *Off the Wall,* a comedy revue; Thurs at 10 p.m. Fri & Sat at 11:30 p.m. thru 5/27, $2.50. Provincetown Playhouse, 13 MacDougal St (254-5060).

Funeral March for a One-Man Band–Book by Ron White, music by Mel Marvin, Lyrics by Robert Satuloff, directed by Leonard Peters. Thurs thru Sat at 8 p.m. Sun at 3 p.m. thru 5/21. $2.50. Westbeth Theater, 151 Bank St (691-2272).

A Girl Starts Out–A tragedy in four parts with texts by George Eliot and Andrea Dworkin. Fri thru Sun at 8 p.m. Thru 5/14. Eden's Expressway, 537 Bdway (677-2652).

I Am a Camera–John Van Druten's play, based on Christopher Isherwood's *Berlin Stories,* Thru 5/28. Thurs and Sat at 8:30, Sun at 3 p.m. $3. Jewish Repertory Theater, 334 E 14th (674-7200).

Jean Cocteau Repertory–John Ford's *'Tis Pity She's a Whore;* Jean-Paul Sartre's *No Exit,* and Ben Jonson's *Volpone.* Bouwerie Lane, 330 Bowery (677-0060).

Judith—a Ballad–A play with music about the tale of a woman who saves her people, written and directed by Steven Brant. Wed, Fri & Sat at 8 p.m. Sun at 4 p.m. Thru 5/14. $3. Cithaeron, 55 Mercer St (966-6183).

Livin Fat–Judi Ann Mason's comedy of events in a poor black southern family that comes into money. Thurs thru Sat at 8; Sun at 4, thru 5/14. $5. Holiday Theater, 1368 Fulton St, Bklyn (636-0919).

A Life in the Theater–David Mamet is our current most-promising playwright. In this series of vignettes, showing us José Ferrer as an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. Wed thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7. Theater de Lys, 121 Christopher St (WA 4-8782).

Lunatics at Large–James Reach's comic murder mystery directed by Edmund W. Trust. Thurs thru Sat at 7:30, thru 6/6. Dramatis Personae, 114 W 14th (924-8400).

Man-Wo-Man–Ed Bullins's *Michael,* and Neil Harris's *Passion Without Reason,* presented by Black Osmosis/Solid Productions. Thurs thru Sat at 8 p.m. Sun at 4 p.m. thru 6/11. $4. New Heritage Repertory, 43 E 125th St (876-3272).

Michael Hennessey Music and Mime Theater–Revue with material by Dan Blegen and Eric Sayer. American Place Theater, 111 W 46th (873-8936).

The Millionairess–George Bernard Shaw's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 5/21. $3. West Side Repertory Theater, 252 W 81st (666-3521).

The Moment–An essay by Virginia Woolf, adapted and directed by Linda Mussman, with Claudia Bruce and Ron Harrington. Fri & Sat thru May, at 8 p.m. $3. Time & Space, 139-41 W 22nd (741-1032).

My Mother Was a Fortune Teller–Phyllis Newman stars in a musical comedy by Arthur Laurents, directed by Craig Anderson, Wed thru Sun at 8; Sun mats at 3 p.m. Thru 5/21. $4. Hudson Guild, 441 W 26th (760-9847).

The Neon Woman–A new comedy by Tom Eyen, directed by Ron Link, and starring Divine. Tues thru Thurs & Sun at 9:30; Fri at 10 p.m. Sat at 7 & 10 p.m. $10. Hurrah, 36 W 62 (586-2636).

On With the Stuff: Four Whores in Outer Space–Jessie Hill's science-fiction drama, Mon thru Fri, 5/15-19, 22-26, at 1:15 p.m. $1.50. Bring your lunch. Quaigh Theater, Hotel Diplomat, 108 W 43rd St (221-9088).

The Passion of Dracula–Stefan Schnabel in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Plain and Fancy–The world of Pennsylvania Dutch revived with full orchestra. Book by Joseph Stein and Will Glickman. Music and lyrics by Albert Hague and Arnold Horwitt. Directed by Joe Sutherin. Thru 5/13. St Bart's, Park & 50th (PL 1-1616).

The Proposition–Musical revue, conceived and directed by Allan Albert, featuring Ray Baker, Ann Cohen, Timothy Hall, and Deborah Reagan. Thru 5/21. Actors Plyhse, 100-7th Ave So (541-7643).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Promenade Theater, 2162 Broadway (799-7690).

Reunion–Play with music, book and lyrics by Melvin H. Freedman, Robert Kornfeld, and Ron Roullier, directed by Jeffrey K. Neill. About young and middle-aged people. Fri & Sat at 8; mats Sat at 2 & Sun at 3, 5/12-28. Cubiculo, 414 W 51st (221-5985).

Royal Repertory–GBS's *Candida*; David Guerdon's *The Laundry.* $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rusty and Rico and Lena and Louie–World premiere by the Guggenheim Award-winning playwright Leonard Melfi, directed by John Shearin, telling about two pairs of lovers living in shadows of New York City. Fri thru Mon, at 8 p.m. with a Sun mat at 3 p.m. $3. Impossible Ragtime Theater, 120 W 28th (243-7494).

Scenes From an Almost Socialist Marriage–Play by Susan Cooper and Chris Kraus. midnight, Thurs thru Sun, 5/11-6/3. $3.50. Performing Garage, 33 Wooster St (966-3651).

SEVEN UP AND WINE

Adeyemi Lythcott directs a double bill—Lonne Elder III's **Seven Comes Up, Seven Comes Down,** and Alice Childress's **Wine in the Wilderness.** Fridays & Saturdays at 8 p.m. Sundays at 3 p.m. from May 12th. $6.50. National Black Theater, 9 E 125th St (427-5615).

The Show Off–George Kelly's 1920s comedy, starring Paul Rudd and Polly Rowles. Tues thru Sat at 8; Wed, Sat & Sun at 2 p.m. Roundabout/Stage Two, 307 W 26th (924-7160).

Sister/Sister–A work in progress by Clare Coss, Sondra Segal, and Roberta Sklar, about women within the family (part of a trilogy). Sat thru Mon at 8 p.m. thru 6/4. (Mats at 3 p.m. on Sundays). Women's Interart Center Annex, 552 W 53rd, second floor (246-6569).

Soho Repertory–*Cyrano de Bergerac,* 5/12 at 8:30; 5/13 at 7; 5/14 at 4 p.m. *Poe in Person,* 5/13 at 10:30; 5/14 at 7:30. Soho Rep, 19 Mercer St (925-2588).

Spanish Theater Repertory–Plays by Lorca, Carballido, Raznovich; Calderon, and Lope de Vega, in Spanish in rotating repertory. Thru July. Gramercy Arts Theater, 138 E 27th. For dates and time call 889-2850.

Three on the Light Side–Three one-acters by Leila Blake, directed by June Plager. 5/11-14, 18-21, 25-28. $3. Theater Off Park, 28 E 35th (683-4991).

The Troupe Repertory–*After Euripides's Electra, and Others,* by Maurice Baring, thru 5/21, Fri at 8; Sat at 7 & 10; Sun at 3 p.m. $3. Upstairs Theater. *Lovers Choice Tonight,* by Ron Maker, thru 5/21, Fri at 8; Sat at 7 & 10; Sun at 3. $3. Downstairs Theater. *Chalk It Up,* a trilogy by Daniel Haben Clark, 5/8-26, Mon thru Thurs at 8 p.m. $3. Downstairs Theater. The Troupe, 335 W 39th (244-9699).

The Twilight Dinner–The Negro Ensemble Company presents Lennox Brown's play, directed by Douglas Turner Ward. Tues thru Fri at 8; Sat at 3:30 & 8:30; Sun at 2:30 & 7 p.m. thru 5/14. St Marks Plyhse, 133 Second Ave (OR 4-3530).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Monica Merryman) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Venture Theater–*Sim,* a comedy by William Osborn. Saturdays at 8 p.m. $4. *Desmond,* based on Kafka's story about an ape. Sundays at 4 p.m. $3. 230½ 8th Ave (924-4791).

The Verandah–Clifford Mason's play. 5/11, 12, 13, 19, 20, 21 at 8 p.m. Mats 5/14 at 3 p.m. $3. Gene Frankel Theater, 342 E 63rd (421-1666).

The White Othello–Adapted by Wilda Harrison and Russell Newton Roman and directed by Cynthia Reade. Fri & Sat at 7:30, Sun at 3 p.m. thru 5/21. $2.50. All Angels Church, 251 W 80th (PL 7-6300).

New York Ticket Service

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After Dark

NIGHTCLUBS

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette–890 Second Ave. Rita Dimitri entertains every Tues thru Sat; and Dardanell's here Mon thru Thurs, thru May (PL 2-7320).

Chateau Madrid–48th St & Lex. "Latin Fantasy," featuring Alberto Rochi, and Cuban song stylist Lissette, Mon thru Fri 9:30 & midnight. Sat has three shows (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. New cabaret-supper club with a revue reminiscent of the 30s. Thru 5/15, Chuck Jackson with impressionist and emcee Carol Cass. Shows at 10 and 12:30 (MO 3-7980).

Dangerfields–1118 First Ave. Comedian Joey Villa is here thru 6/4, with singers Laine Igneri and Frank Anthony (593-1650).

Jimmy Weston's–131 E 54th. Thru 5/27, jazz great Dorothy Donegan plays piano nightly except Sunday at 10, midnight & 2 a.m. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Once Upon a Stove–325 Third Ave. Valentine Room: Thursdays at 8:30, an all-female comedy revue. Dancing 7:30 to midnight Fri. & Sat. Victorian Room: Dancing Wed & Thurs (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Rainbow Grill–65th floor, Rockefeller Plaza. Thru 5/13, singer Julie Budd nightly except Sunday, at 9:15 & 11:30 p.m. 5/15-27, Mimi Hines (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra play for dancing (except on Mondays). (PL 7-9090).

Le Refuge–309 E 83rd—Charming French dining place with live baroque guitar and harp music, Mon, Tues & Thurs, from 7:30 p.m. (UN 1-4505).

Roseland–239 W 52nd. Ballroom open for dancing Wed thru Sun 6:30 to midnight. From 2:30 p.m. Thurs and weekend, with bands of Tony Martell and Ramon Argueso. Petro and Olga dance class Wed at 6:30 p.m. (Cl 7-0200).

Shepheard's–Park Ave & 56th. Thru 5/27, singer Samona Cooke entertains three times nightly. Disco dancing continuously on the glass floor (421-0900).

Sibi–151 E 50th. Nice warm upstairs den, with, 5/8-13, the great jazz pianist Ahmad Jamal with his quartet (753-3429).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city, and the cocktail piano trio, contracted thru Peter Duchin, is above average. Horace Diaz and his group supply dance music Mon thru Fri 8 til midnight. Sat til 1 a.m. (581-7080).

Touches–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

Yankee Riverboat–Empire State Bldg. 5/9-14, Elvis duplicator Gregg Peters and Bo & Generation II Dance Band from 8 p.m. Closed Sundays (736-6210).

THE HOTEL ROOMS

Americana, 811 Seventh Ave (581-1000). **French Quarter:** New Orleans atmosphere, and dancing to music of Bobby Michaels & Company, Mon thru Sat, 9 to 1:30 a.m. Sun 5 to midnight. **Bridges:** Singer-pianist Amy Lynn Yago, 5:30 p.m. to 11 p.m.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short is here with Beverly Peer on bass, and Gene Gammage on drums. **Bemelmans Bar:** Jazz pianist Marian McPartland is here for her sixth season & continues thru 6/30.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** The Bernie Leighton Trio for listening and dancing, Tues thru Sat, 9 to 12:30.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 thru 5/27, Head Over Heels. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m. Mon thru Fri. And from 10 to 12:30, singer Mary Small.

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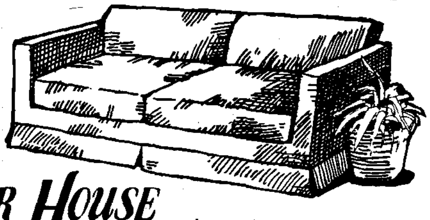

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Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the *piano Thurs thru Sat, 9:30 to 3:30 a.m.* (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

The Ballroom–458 West Bdway. John Monteith and Suzanne Rand perform at 10:30 & 12:30, Thurs thru Sat, thru 5/27 (473-9367).

Beefsteak Charlie's–12th St & Fifth. 5/10-13, Steve Kuhn Quartet (675-4720).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. Gale and Prudence Curtis perform Mon thru Fri at this 19th century cafe with an informal ambience, which is open to midnight always (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins plays from 8 to midnight (PL 7-9522).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Stan Facey entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. This is the city's bastion for traditional jazz. The house band is led by clubowner-bassist Red Balaban and includes the majestic veteran trombonist Vic Dickenson (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter, that grand old lady of the blues, sings Mon thru Thurs at 8:30 & 10:30 and Fri & Sat at 12:15 a.m. (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable *repertoire. He appears nightly from 10 p.m., with* bassist Ernie Furtado (794-2700).

Crawdaddy–45th & Vanderbilt. Warren Vaché and his trio (Don Coates on piano, Chuck Briggs on drums) *perform at this genuine New Orleans restaurant* Mon thru Fri, 6:30 thru 11:30 (687-1860).

David K's Aquarium Lounge–1115 Third Ave. Hugh Shannon sings old and new favorites, Tues thru Sat, from 9 p.m. to 2 a.m. (371-9090).

Gregory's–First Ave at 63rd. Pianist Hod O'Brian's trio with guitarist Joe Puma has most of the week (Wed. thru Sun.) and virtuoso bebop guitarist Chuck Wayne has a trio on Tuesday. But the best is reserved for Monday nights, when Al Haig brings his inimitable finesse to the keyboard (371-2220).

Hopper's–452 6th Ave. Singer Joe Williams, Mon thru Sat, 9:30, 11:30, and an extra 1 a.m. show Fri & Sat (260-0250).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock (759-9041).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30-8 on Fridays (664-9700).

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Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays for entertainment. Pianist-singer Larry Paine from 7 p.m. in the lounge (752-0200).

The Other End–149 Bleecker St. 5/11-13, Robert Hunter and Comfort. 5/16, Richard Torrance (673-7030).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. From 5/9, from 6 to 7:30, Tues thru Sat, singer Dolly Dawn (691-0900).

Village Gate–Bleecker & Thompson. 5/12,13, the Dizzy Gillespie Sextet (475-5120).

Village Vanguard–178 Seventh Ave So. Red Garland, the famed pianist from Dallas who once held a seminal Miles Davis band together, is in the midst of a comeback; his pellucid lyricism is difficult not to like (AL 5-4037).

West End–Bdway & 114th. Mondays, Jazz Session; Tues thru Sun, 5/9, 10, Franc Williams Swing Four. 5/11-14, Ram's Jam. 5/16-21, George Kelly's Jazz Sultans (669-9160).

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Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Electric Spaghetti: Theater/Music/Dance, Truck & Warehouse Theater, 79 E 4th St. (242-3900). Mon-Thurs at 7 & 9:30, Fri at 7, 9:30 & 12, Sat at 2, 7, 9:30 & 12.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Wed at 2 & 7, Thurs-Fri at 7, Sat at 2, 7 & 10, Sun at 2 & 5.

Concerts

Tuesday, May 9

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Lincoln Center's Great Performers Series continues this week at Alice Tully Hall. The renowned English tenor **Peter Pears** (left) and pianist Murray Perahia will collaborate in a special concert on Tuesday, May 9 at 8. Mr. Pears will sing Haydn's *English Canzonets,* Britten's *Michelangelo Sonnets,* and Schumann's *Dichterliebe* (362-1911).

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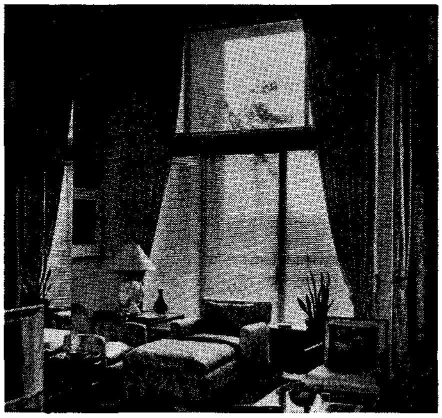

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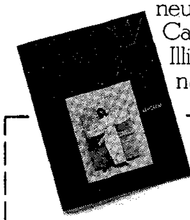

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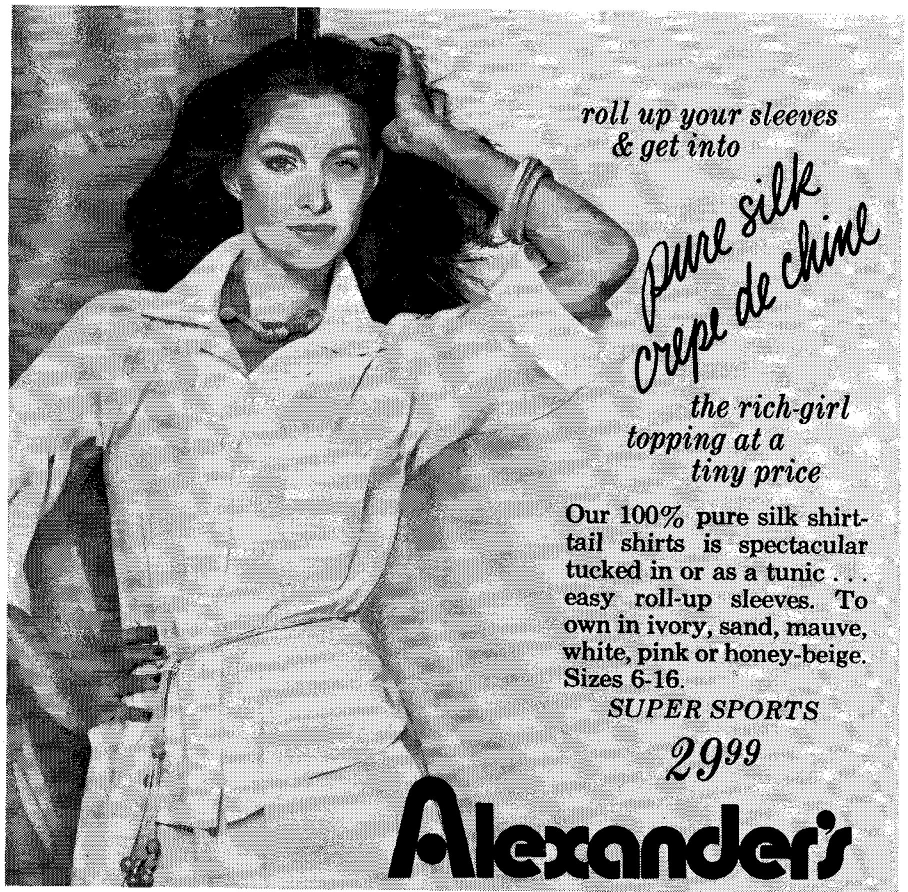

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AROUND TOWN

Chicago Symphony Orchestra, Carnegie Hall, at 8.
Nicole Wickihalder, piano, Carnegie Recital Hall, 8.
NYU Concert Band, NYU Theater, 35 W 4th St. (598-3491), at 8.
Richard Stoltzman, clarinet/**Peter Serkin,** piano, 92nd St. Y, at 8.
Laurie Spiegel, ATL, 219 W 19th St. (924-0077), at 8.

Wednesday, May 10

Chicago Symphony Orchestra, Carnegie Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 1.
New York Philharmonic Promenades Concert, Avery Fisher Hall, at 8:30.
Juilliard String Quartet, 92nd St. Y, at 8.
Marilyn Michaels, Town Hall, at 5:45.
Choral Arts Society, NYU Theater, 35 W 4th St. (598-3491), at 8.
Mikis Theodorakis, Felt Forum, at 8.
De Capo Chamber Players, Carnegie Recital Hall, 8.
Thomas Bogdan, tenor, All Saints Church, 226 E 60th St. (688-7977), at 12:30.
Fernando Lopes, piano, Town Hall, at 8:15.

Thursday, May 11

New York Philharmonic Promenades Concerts, Avery Fisher Hall, at 8:30.
Festival of Russian Stars, Town Hall, at 8:15.
Chicago Symphony Brass, Alice Tully Hall, at 8.
Seoul Chamber Ensemble, Carnegie Recital Hall, 8.
Chicago Symphony String Quartet, 92nd St. Y, at 8.
Thomas Bogdan, tenor, All Saints Church, 226 E 60th St. (688-7977), at 6.
David Rutherford, organ, Grace Church, Bdwy at 10th St. (254-2000), at 12:30.

Friday, May 12

Juilliard Student Concert, Alice Tully Hall, at 8:30.
Chicago Symphony Orchestra, Carnegie Hall, at 8.
New York Philharmonic Promenades Concert, Avery Fisher Hall, at 8:30.
Jorge Morel, guitar, Town Hall, at 8.
Ellen Wright, piano, CUNY Graduate Center, 33 W 42nd St. (790-4331), at 8.
Archie Shepp & Muhal Richard Abrams, jazz, Public Theater, 425 Lafayette St. (677-6350), at 8:30 & 11.
Staffan Scheja, Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.
Guido Brand, violin/**Vladimir Pawda,** piano, New School, 66 W 12th St. (741-5600), at 8.
Bill Hardman, trumpet, Jazzmania, 14 E 23rd St. (477-3077), at 9.
Brooklyn Philharmonia, BAM Opera House, at 8.
Stafford James, jazz, Motivations, 476 Broome St. (226-2108), at 8:30 & 10.
Concert Social, Marymount Manhattan College, 221 E 71st St. (749-5464), at 8:30.
Warren Vaché, cornet, Cassidy's, 303 E 53rd St. (755-8050), at noon.

Saturday, May 13

New York Philharmonic Promenades Concert, Avery Fisher Hall, at 8:30.
Malcolm Frager, piano, Alice Tully Hall, at 3.
Michael Limoli, clarinet, Carnegie Recital Hall, at 2:30.
Arnie Lawrence Pleasure Island, jazz, Motivations, 476 Broome St. (226-2108), at 8:30 & 10.
Brooklyn Philharmonia/Esther Hindes, soprano & **Joy Blackett,** mezzo, BAM Opera House, at 3.
Bill Hardman, trumpet, Jazzmania, 14 E 23rd St. (477-3077), at 9.
Collective Black Artists, Town Hall, at 8.
Michael Habermann, piano, Carnegie Recital Hall, at 5:45.
Archie Shepp & Muhal Richard Abrams, jazz, Public Theater, 425 Lafayette St. (677-6350), at 8:30 & 11.
Antoine Zemor, piano, Greenwich House of Music School, 46 Barrow St. (242-4770), at 8.
Brooklyn Boys Chorus, LIU, 385 Flatbush Ave., Bklyn (636-4170), at 8.
Ivan Nunez, piano, Alice Tully Hall, at 8.
Stefani Starin, flute, Theodore Roosevelt Birthplace, 28 E 20th St. (865-3571), at 2.
Concert Party, Barbizon, Lexington Ave. at 63rd St. (873-4022), at 8:30.
Kathe Schoenberg, mezzo-soprano, Carnegie Recital Hall, at 8:30.
Tokyo String Quartet, BAM Lepercq Space, at 8:30.

Sunday, May 14

FAMOUS FOUR

The **Cleveland Quartet** (Peter Salaff, violin; Don Weilerstein, violin; Martha Strongin Katz, viola; Paul Katz, cello) returns to New York on Sunday, May 14 for the fourth concert in their five-part Beethoven cycle series. At the Hunter College Playhouse (69th Street between Lexington and Park Avenues) at 3 (421-8900).

Symphony of the New World, Carnegie Hall, at 3.
Andrew Bolotowsky, flute, Alice Tully Hall, at 3.
Velma Guyer, soprano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.
Amadeus Quartet, Town Hall, at 2:30.
Jazz a Cordes, Jazzmania, 14 E 23rd St. (477-3077), at 2.
Brooklyn Philharmonia/Renato Francesconi, tenor, BAM Opera House, at 3.
Young Musicians Concert, Carnegie Recital Hall, 2.
New York State String Ensemble, St. Peter's Church, 346 W 20th St. (243-3015), at 4.
Metropolitan Greek Chorale, Carnegie Hall, at 7.
Robert Silverman, piano, Alice Tully Hall, at 8.
Tokyo String Quartet, BAM Lepercq Space, at 2.
Carlos Santos, piano, Carnegie Recital Hall, at 5:45.
Leonard Raver, organ, St. Paul the Apostle Church, Ninth Ave. at 60th St. (247-0387), at 2:30.
New York Sinfonia Orchestra, Ward-Nasse Gallery, 131 Prince St. (864-5907), at 4:30.
Robert Cochran, bassoon, Carnegie Recital Hall, at 8:30.
Near East Festival, Town Hall, at 7.
Alexander Wind Quintet, Bronx Museum, at 2.
Cremona String Quartet, Immanuel Lutheran Church, Lexington Ave. at 88th St. (787-0517), at 5.

Monday, May 15

Jannette Moody, lyric coloratura, Alice Tully Hall, at 7:30.
Michael Rudiakov, cello/**Evelyne Crochet,** piano, Carnegie Recital Hall, at 8.
Maxine Newman, cello, CUNY Graduate Center, 33 W 42nd St. (790-4331), at 8.
David Tubergen, violin, NYU Theater, 35 W 4th St. (598-3491), at 8.

Tuesday, May 16

National Orchestral Association, Carnegie Hall, 8.
Manuel Barrueco, guitar, Alice Tully Hall, at 8.
New York Philharmonic Promenades Concert, Avery Fisher Hall, at 8:30.
Guarneri String Quartet, 92nd St. Y, at 8.
Eva Jaslar, harp, Carnegie Recital Hall, at 8.
Chamber Music, NYU Theater, 35 W 4th St. (598-3491), at 8.
Peter Zummo, ATL, 219 W 19th St. (924-0077), at 8.
Liberace, Westbury Music Fair, at 8:30.

Opera

Amato Opera, 319 Bowery (228-8200). *Carmen,* 5/13 at 7:30, 5/14 at 2:30.
Bel Canto Opera, 30 E 31st St. (685-1377). *Le Donne Curiose,* 5/13 at 7:30, 5/14 at 3.
Bronx Opera Co., Hunter College Playhouse, Lexington Ave. at 68th St. (931-9500). *Sir John in Love,* 5/12-13 at 8.
Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Gondoliers,* 5/10 at 2 & 8:30, 5/11-12 at 8:30, 5/13 at 4 & 8:30, 5/14 at 4.

Dance

AMERICAN BALLET THEATER
METROPOLITAN OPERA HOUSE

Tues, 5/9 at 8: *Don Quixote.* Wed, 5/10 & Thurs, 5/11 at 8: *La Bayadère; Other Dances; At Midnight; Graduation Ball.* Fri, 5/12 at 8: *The Nutcracker.* Sat, 5/13 at 2 & 8: *The Nutcracker.* Mon, 5/15 & Tues, 5/16 at 8: *The Nutcracker.*

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Tues, 5/9 at 8: *Raymonda* variations; *The Four Temperaments; Stars and Stripes.* Wed, 5/10 at 8: *Ballo della Regina; Chaconne; Stravinsky Violin Concerto.* Thurs, 5/11 at 8: *Raymonda* variations; *Prodigal Son; Stravinsky Violin Concerto.* Fri, 5/12 at 8: *Chaconne; Prodigal Son; Tchaikovsky Suite No. 3.* Sat, 5/13 at 2: *Ballo della Regina;* pas de deux; *Vienna Waltzes.* Sat, 5/13 at 8: *Allegro Brillante; Prodigal Son; Stravinsky Violin Concerto.* Sun, 5/14 at 1: *The Concert; Who Cares? Stars and Stripes.* Sun, 5/14 at 7: *Fanfare; The Cage; Afternoon of a Faun; The Concert.* Tues, 5/16, at 8: *The Four Temperaments;* pas de deux; *Vienna Waltzes.*

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CITY CENTER

Tues, 5/9 at 8: *Gazelle; Cry; Rainbow 'Round My Shoulder; Revelations.* Wed, 5/10 at 8: *Streams; Icarus;* new work; *Revelations.* Thurs, 5/11 at 8: *Night Creature; Hermit Songs; Masekela Langage; Caravan.* Fri, 5/12 at 8: *Butterfly; Facets; Choral Dances; Suite Otis.* Sat, 5/13 at 2: *Streams; The Time Before the Time After; Gazelle; Suite Otis.* Sat, 5/13 at 8: *Night Creature; Icarus; Blood-Burning Moon; Revelations.* Sun, 5/14 at 2: *The Lark Ascending; Hermit Songs; Butterfly; Pas de Duke; Night Creature.* Sun, 5/14 at 7:30: *Butterfly; Facets; Choral Dances; Caravan.* Tues, 5/16 at 8: *The Lark Ascending; Hermit Songs; Blood-Burning Moon; Journey; Night Creature.*

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BROOKLYN ACADEMY OF MUSIC

Tues, 5/16 at 7:30: *Grosse Fugue; Symphony in C; Signatures.*

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13" Hand-Cut Crystal Candy Jar	180.00	60.00	8" Fruit Bowl	130.00	50.00
15" Wine Decanter	190.00	65.00	11¾" Footed Vase	180.00	70.00

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Crystal Decanter (Wine)	48.00	15.00	Celery Trays Decorated	24.00	10.00
15" Porcelain Vase	135.00	25.00	Decorated Shell Dish	14.00	5.00
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Cake Stand	15.00	5.00	Crystal Bells	20.00	7.00
Jumbo Cup & Saucer, Bavarian	8.00	3.00	Hand-Cut Decanters	90.00	25.00
Bavarian After Dinner Cup & Saucer	8.00	2.00	Individual Ashtray	8.00	1.50
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AROUND TOWN

OTHER

Andy deGroat & Dancers, St. Mark's, Second Ave. at 10th St. (966-1365), 5/16 & 18 at 7:30 & 9.

Larry Richardson & Dance Co., Dance Gallery, 242 E 14th St. (685-5972), 5/12-13 at 8, 5/14 at 3.

Riverside Dance Festival, Riverside Church, 490 Riverside Dr. (864-2929): David Anderson Dance Co., 5/10 & 12 at 8, 5/13 at 2; Peter Sparling & Dancers, 5/11 & 13 at 8, 5/14 at 2.

Sims Cosmopolitan Dance Troop, Choreoground Theater, 69 W 14th St. (254-5315), 5/13 at 8.

The Trust, Cunningham Dance Studio, 463 West St. (966-1704), 5/12-13 at 9.

Dan Wagoner & Dancers, Judson Memorial Church, 55 Washington Sq. South (777-0033), 5/11-13 at 8, 5/14 at 6.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn Center at Brooklyn College, Campus Rd at Ave H (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

Arman–Sculpture and tapestries, thru 5/30. Crispo, 41 E 57th (758-9190).

Hannelore Baron–Collages and wooden constructions, thru 7/1. Markel, 50 W 57th (581-1909).

***Daniel Brustlein**–New interiors and landscapes, thru 6/1. Sachs, 29 W 57th (421-8686).

Burgoyne Diller(1906-1965)–Crayon and pencil drawings, thru 5/20. Washburn, 42 E 57th (753-0546).

Dimitra–Paintings, thru 5/27. Viridian, 24 W 57th (245-2882).

***Jim Dine**–New still lifes, drawings, and colored etchings, thru 6/9. Pace, 32 E 57th (HA1-3292).

Madeleine Gekiere–Color operating against black and white fields, thru 5/18. Berman, 50 W 57th (757-7630).

Maria Antonia Gonzalez–Acrylics and drawings, thru 5/20. Noble/Polans, 40 W 57th (541-9510).

Stephen Greene–Recent oils, thru 5/18. Pearl, 29 W 57th (838-6310).

John Groth–Oils, watercolors, drawings, thru 5/24. Sande, 61 E 57th (688-1904). Mon-Sat 10-6.

***Al Held**–Black and white geometric themes, thru 5/17. Emmerich, 41 E 57th (PL2-124).

Horst Janssen–Graphics and still lifes, thru 5/20/Illustrated books, thru 5/27. Sumers, 50 W 57th (541-8334)/Goethe House, 1014 5th Ave (744-8310).

Eleanore Lockspeiser–Abstractions, thru 5/18. Phoenix, 30 W 57th (245-5095).

Fred Meyer–Terra-cotta figures and life-size bronzes, thru 5/20. Midtown, 11 E 57th (PL8-1900).

Archie Rand–Vigorous abstractions and mural studies, 5/13-6/1. deNagy, 29 W 57th (421-3780).

Bruce Robbins–Drawings and fulcrum sculpture, thru 6/3. Truman, 38 E 57th (688-3516).

Angelo Savelli–The figure point on unstretched canvas, thru 5/13. Parsons-Dreyfuss, 24 W 57th (CI7-7480).

Alejandro Sina–Kinetic light sculpture, thru 5/20. Portnoy, 56 W 57th (757-0461).

***Jane Wilson**–Recent still lifes, thru 5/27. Fischbach, 29 W 57th (PL9-2345).

MADISON AVE & VICINITY

***Carol Anthony**–Paintings, 5/10-6/10. Knowlton, 19 E 71st (794-9700).

Gretl Bauer–Pinhole-like abstractions, thru 5/27. Gallery 84, 1046 Mad Ave (628-4920). Tues-Sat 12-5.

***Henryk Berlewi**(1894-1967)–Constructivist works, thru 5/30. Laboetie, 9 E 82nd (535-4865).

R.O. Blechman/Edward Sorel–Watercolors and drawings for *Candide*, the *New Yorker*/Illustrations, including *Superpen*, 5/16-6/16. Graham, 1014 Mad Ave (535-5566).

Leonora Carrington–Surreal visions, thru 5/27. Brewster, 1018 Mad Ave (472-9481).

***A.M. Cassandre**–Posters (from 1923 to 1939), thru 6/27. Reinhold-Brown, 26 E 78th (734-7999).

Joe Downing–Watercolors, thru 6/3. Gimpel Weitzenhoffer, 1040 Mad Ave (628-1897).

Martha Mayer Erlebacher–Recent paintings, 5/13-6/9. Schoelkopf, 825 Mad Ave (TR9-4639).

Jean-Michel Folon–Subtle jewel-like scapes of urban malaise, thru 5/27. Lefebre, 47 E 77th (744-3384).

Bob Fowler–Metal wall compositions, 5/17-27. Findlay, 984 Mad at 77th (249-2909).

Sidney Geist–Recent sculpture, thru 5/29. Ingber, 3 E 78th (744-3158).

Gisson–Views of France, thru 5/31. Christopher, 766 Mad Ave (737-3224).

Morris Graves–Delicate, ephemeral still lifes, thru 5/24. Willard, 29 E 72nd (744-2925).

***Budd Hopkins**–*Hera's Wall*, thru 5/31. Lerner-Heller, 956 Mad Ave (861-9010).

Julian B. Hyman/Helen Soreff–Photos of NYC and New England/Iron oxide paintings and installation drawings, thru 5/23. Urdang, 23 E 74th (BU8-7004).

***Paul Jenkins**–Acrylics on canvas, pigments on paper, collage on wood screens, and bronze sculpture, thru 5/13. Gimpel, 1040 Mad Ave (628-1897).

Reuben Kadish–Sculpture, thru 5/18. Borgenicht, 1018 Mad Ave (LE5-8040).

Rita and Leon Krier–Architectural drawings and watercolors, thru 5/15. Institute for Architecture and Urban Studies, 8 W 40th (398-9474). Mon-Sat 12-6.

Miro–Aquatints, including *Equinoxe* and lithos, thru 5/20. Rolly-Michaux, 943 Mad Ave (535-1460).

***Robert Rauschenberg**–Prints from 1975 to 1977, thru 5/27. Castelli, 4 E 77th (288-3202).

John Safer–Abstract sculpture, thru 5/27. Findlay, 984 Mad at 77th (249-2909).

Emanuel Schary–Israel and its people, thru 5/21. Guild, 1145 Mad at 85th (861-3776). Wed-Sun 11-5, Thurs 12:30-5.

Robert Schechter–Photographic collages and color works on Plexiglas, thru 5/27. Automation House, 49 E 68th (794-1593). Mon-Fri 9-5.

Mary Janice Thornton–Oriental portraits, still lifes, thru 5/23. Bartholet, 55 E 76th (BU8-4642).

***Utamaro**(1753-1806)–Woodblock prints, drawings, and illustrated books. Nature studies, domestic scenes, and the courtesans, thru 5/30. Ronin, 605 Mad at 57th (688-0188). Mon-Sat 10-6, Thurs til 8.

Greg Wyatt–Bronze sculpture, thru 5/20. Bodley, 1063 Mad Ave (249-2155).

John Zak–Flower paintings, thru 5/27. Deutsch, 43 E 80th (861-4429).

SoHo

David Anderson/Michael Stevens–Metal sculpture/Wood sculpture, thru 5/27. Braustein/Quay, 139 Spring (925-1200).

Nat Cole/Martha Bjoza Reinken–Figurative views on 3D wood/Large sculptural collages, thru 5/21. Pindar, 127 Greene (533-4881). Wed-Sun 12-5.

Marforie Hoffman Fernandez–Faceless figures in paint, 5/13-6/1. Ward-Nasse, 131 Prince (925-6952).

Luis Frangella/Sue Frecon/Russell Sharon–Perceptual drawings/Multi-canvas oils and notes/Clay bells, thru 6/30. Space, 82 Duane (233-1916).

Donna Fried–Erotic works on paper, thru 5/18. Eno, 101 Wooster (226-5342).

***Fromboluti**–Charcoal drawings with pastel/Subtle to austere color works by Boutis, Ethe, Fine, Weil, thru 5/18. Landmark, 469 Broome (966-1173).

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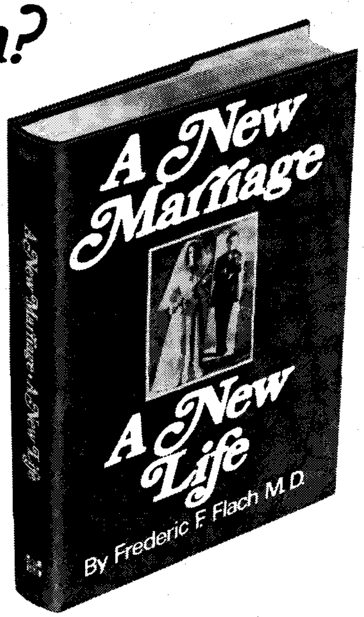

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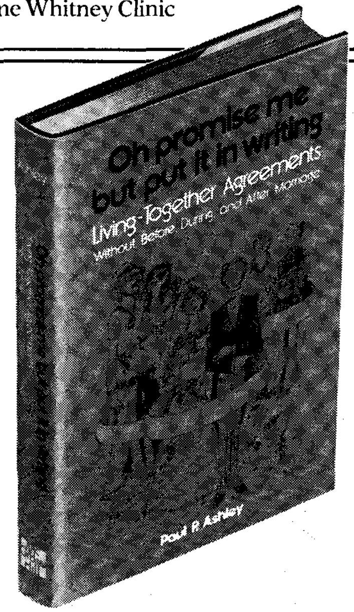
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AROUND TOWN

Cynthia Gallagher–Dense grids on large paper, thru 5/13. 55 Mercer (226-8513).

Linda Geiser–Mirrors and collage, using a pastiche of past erotica, thru 5/20. Erotics, 117 Christopher (255-3843).

Max Gimblett–High chroma abstractions, thru 5/18. Cuningham Ward, 94 Prince (966-0455).

*__Juan Gonzalez/Terence La Noue__–Finely drawn works/Earthy, mysterious wall constructions named after sites in Mexico and North Africa, thru 6/1. Hoffman, 429 W Bdwy (966-6676).

Marilyn Greenberg/Stephen Shank–Works, thru 5/20. Soho Center, 114 Prince (226-1995).

Fran Hodes–Realist portraits, 5/12-31. First St, 118 Prince (226-9011). Tues-Sat 1-6.

Elwood Howell/Joan Melnick–Lyric landscapes/Underwater-scapes, thru 5/21. Hansen, 70 Wooster (431-5904).

Diane Kaiser–Ink wash drawings and ceramic reliefs, thru 5/24. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

Ray Kelly–Rainbow sculpture and sundials, thru 5/27. Freidus, 158 Lafayette (925-0113).

Stephen Kuzman/George Wilson–Figurative paintings/Nude photos, thru 5/27. Lohman, 55 Wooster (966-7173).

Despo Magoni–Political collage environments, thru 5/20. Nonson, 133 Wooster (982-9356).

Lynne Mayo–Fire signs, thru 5/27. Echo, 133 Mercer (WA5-4799).

David Novros–Paintings and drawings, thru 6/3. Sperone Westwater Fischer, 142 Greene (431-3685).

Angelo Savelli–Environmental installations and abstractions, thru 5/20. SculptureNow and Hutchinson, 142 Greene (966-3066).

Alan Shields–Recent work, thru 6/3. Cooper, 155 Wooster (677-4390).

Steven Steinman–Textural sculptures, thru 5/17. 14 Sculptors, 75 Thompson (966-5790).

Clover Vail–Drawings and pastels, thru 5/30. A.I.R., 97 Wooster (966-0799).

OTHER

Rene Brochard–Reliefs of semi-sculptured steel embeded in paint, thru 5/26. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

Ann Freilich–Semi-abstract landscapes in gouache and oil on paper, thru 5/27. Roko 90 E 10th (GR3-0760).

Thomas Kovachevich–Paper pieces, drawings, and sculpture, thru 5/20. Droll/Kolbert, 724 5th Ave (541-6006).

Olga Sheirr–Landscapes in color inks, thru 5/14. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

GROUP SHOWS

57th STREET

*__Dintenfass__–50 W 57th (581-2268). Forms in sport (1842–1978), including works by Eakins, Dove, Hommer, Hopper, Lawrence, others, thru 6/2.

Eric–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Women in the art of Bourdouxhe, Joly, others, thru 5/18.

*__Esman__–29 W 57th (421-9490). Architectural drawings by Cook, Fuller, Kahn, Vreeland, others, thru 5/13.

*__Weiner__–41 E 57th (593-1270). Lovers in Indian miniature paintings, thru 5/30.

*__Zabriskie__–29 W 57th (832-9034). Works shown at An American Place, Stieglitz's gallery from 1929 to 1946, including paintings and watercolors by Dove, Hartley, O'Keeffe and photos by Adams and Strand, thru 5/27.

MADISON AVE & VICINITY

American Indian Community House–10 E 38th (532-4897). Hopi and Navajo crafts, thru 6/30.

Canty–50 E 78th (794-9855). City scenes by Rutigliano, English landscapes by G. Tozer, and fantasies by M. Tozer, thru 6/10.

Community–28 E 35th (MU3-4988). Wed-Sat 12-5, Sun 1-4. Young artists, thru 5/14.

*__Davis & Long__–746 Mad Ave (861-2811). Ballet set and costume design from the collection of the Wadsworth Atheneum, thru 6/2.

Elements–766 Mad Ave (744-0890). Glass sculpture, boxes by Fritz, Ingber, Taylor, thru 5/20.

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AROUND TOWN

Elkon–1063 Mad Ave (LE5-3940). 20th century masters, including Dubuffet, Magritte, Matisse, Reinhardt, others, thru 6/7.

Fourcade, 36 E 75th (535-3980). Sculpture by Bourgeois, deKooning, Lichtenstein, Moore, thru 6/3.

Grolier Club–47 E 60th (TE8-6690). Mon-Fri 10-5, Sat 10-3. NYC in the literature of Cooper, Irving, James, Wharton, others, thru 6/3.

***L'Isis**–667 Mad Ave (935-0490). Egyptian gilded masks, gold jewelry, hieroglyphics, sculpture from Rome and ancient Near East, thru 7/30.

Master Eagle–40 W 25th (WA4-8277). Mon-Fri 10-4:30. Illustrations by School of Visual Arts students, thru 5/23.

***Nicholls**–1014 Mad Ave (472-0211). Cartoons, illustrations, and magazine cover designs of food and drink with Addams, Arno others, 5/10-7/15.

***Shepherd**–21 E 84th (861-4050). 19th century English paintings, drawings, watercolors, thru 6/30.

Stone–48 E 86th (YU8-6870). Paintings by Dean and Parks, sculpture by Salamun, thru 5/31.

Touchstone–118 E 64th (826-6111). Small works in all media, thru 5/31.

***Wildenstein**–19 E 64th (TR9-0500). Mon-Sat 10-5. Master works from the Chrysler Museum, Norfolk, thru 5/13.

SoHo

Bleecker Renaissance–644 Bdwy at Bleecker (929-3309). Tues-Sat 12-6. Constructs by 50 artists in this 1890s building, thru 5/30.

Drawing Center–137 Greene (982-5266). Mon-Sat 11-6, Wed 11-8. Drawings for animated films, including *Fantasia,* thru 6/10.

***OK Harris**–383 W Bdwy (431-3600). Documentation by Celender, wall sculpture by Leigh, wall reliefs by Long, paintings by McLean, and photos by Trager, thru 5/20.

Hubris–150 Thompson (982-1827). Graphics and sculpture by Oldenburg, R. Soyer, Zox and painted furniture and primitives by F. Gross, thru 5/13.

71 Mercer–(925-1131). Sat-Sun 12-5. Ceramic sculpture by Aldrich, Meyers, others, 5/13-28.

Weber–420 W Bdwy (966-6115). Lewitt, Mangold, Rockburne, others, thru 5/23.

OTHER

African-American Institute–833 United Nations Pl (949-5666). Tapestries from Senegal, thru 6/10.

***China Institute**–125 E 65th (744-8181). Mon-Sat 10-5, Sun 2-5. Embroidery of Imperial China, thru 5/28.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Work by the American textile designer Jack Lenor Larsen, thru 9/16.

Lands Beyond–1218 Lex Ave (249-6275). Pre-Columbian Art of Mexico and South America, thru 5/30.

***NY Public Library**–5th Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. *Religion in New Amsterdam:* books, letters, documents, maps, and prints of the first Old Word faiths to come to NYC, thru 6/28.

NYU–Grey, 33 Washington Pl and Loeb, 566 LaGuardia Pl (598-7603). Tues-Fri 10-5, Sat 1-5. Works by Gauguin, Rodin, others, thru 6/2, and constructed paintings by Klinghoffer, thru 5/26.

***NYU**–100 Trinity Pl (285-6220). Mon-Fri 10-9, Sat 10-6. Imaginary architecture in drawings, thru 5/19.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

United Nations–Lobby of General Assembly, 1st Ave at 46th (MU6-5522). Daily 9-5. Works by UN diplomats and staff, thru 5/11.

Photography

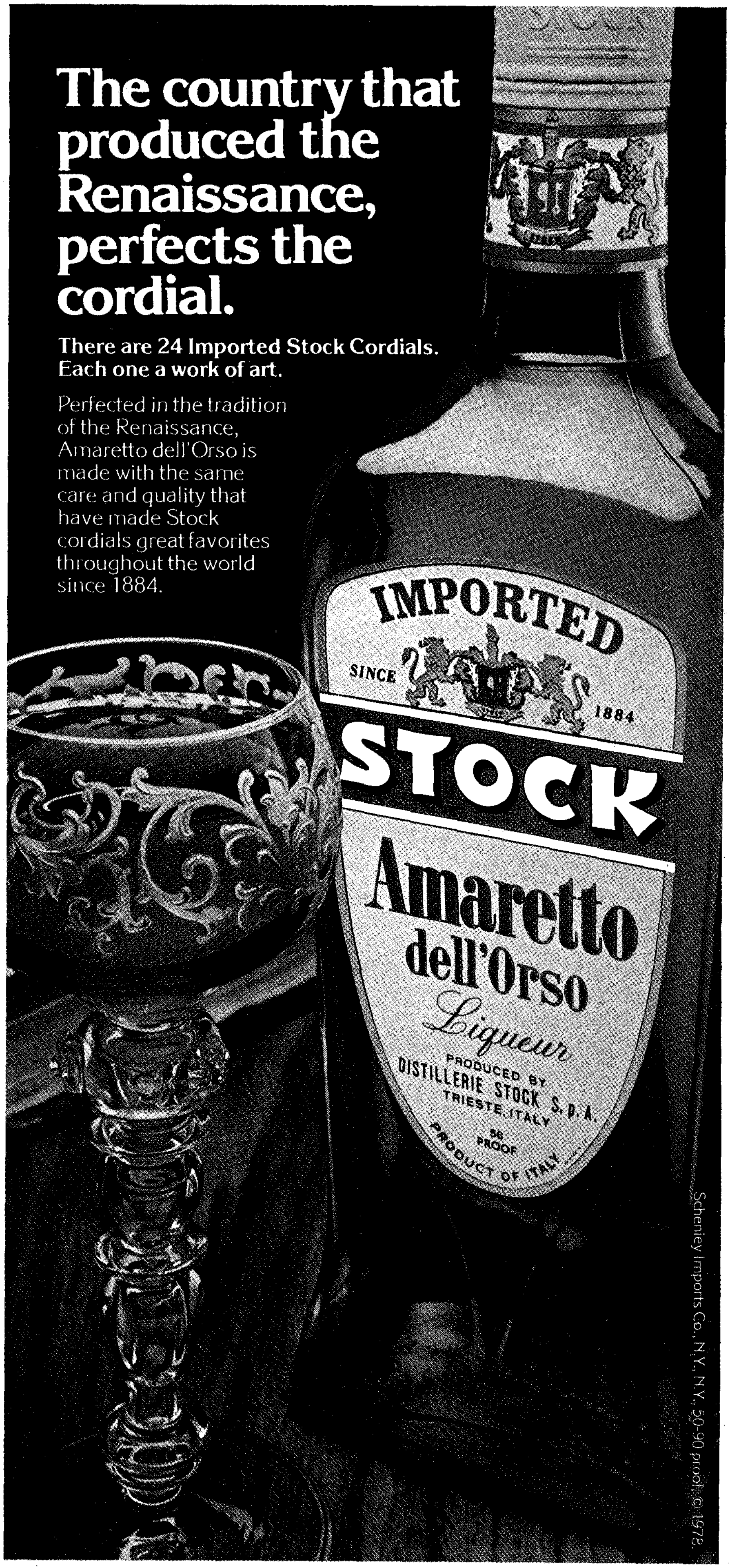
***James Abbe**–Militarism in the 30s, including Hitler, Stalin, Spanish Civil War, and Mussolini, thru 6/1. Washburn, 42 E 57th (753-0546).

***Ansel Adams**–The early years, thru 6/30. Helios, 18 E 67th (988-5593).

***Edouard Denis Baldus** (1815-1882)–Detailed studies of Parisian cathedrals, civic buildings, and the Louvre, thru 5/13. Wolf, 30 W 57th (586-8432).

Gary Bernstein–A woman's awakening to life through images of the sea, thru 6/1. Nikon, 620 5th Ave (586-3907).

Camera Club of NY–37 E 60th (838-9710). Mon-Fri 1-6. Members, 5/10-6/12.



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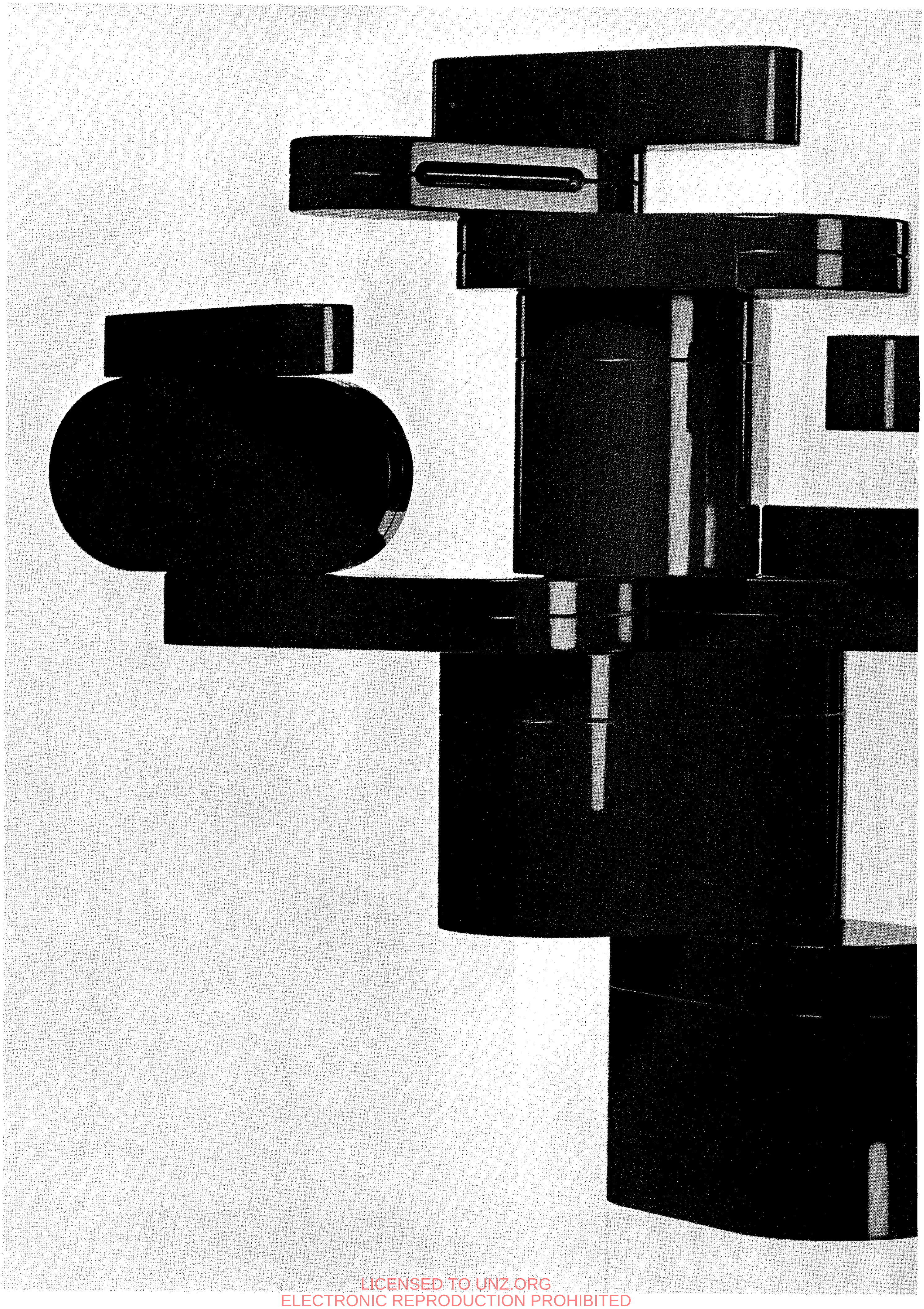

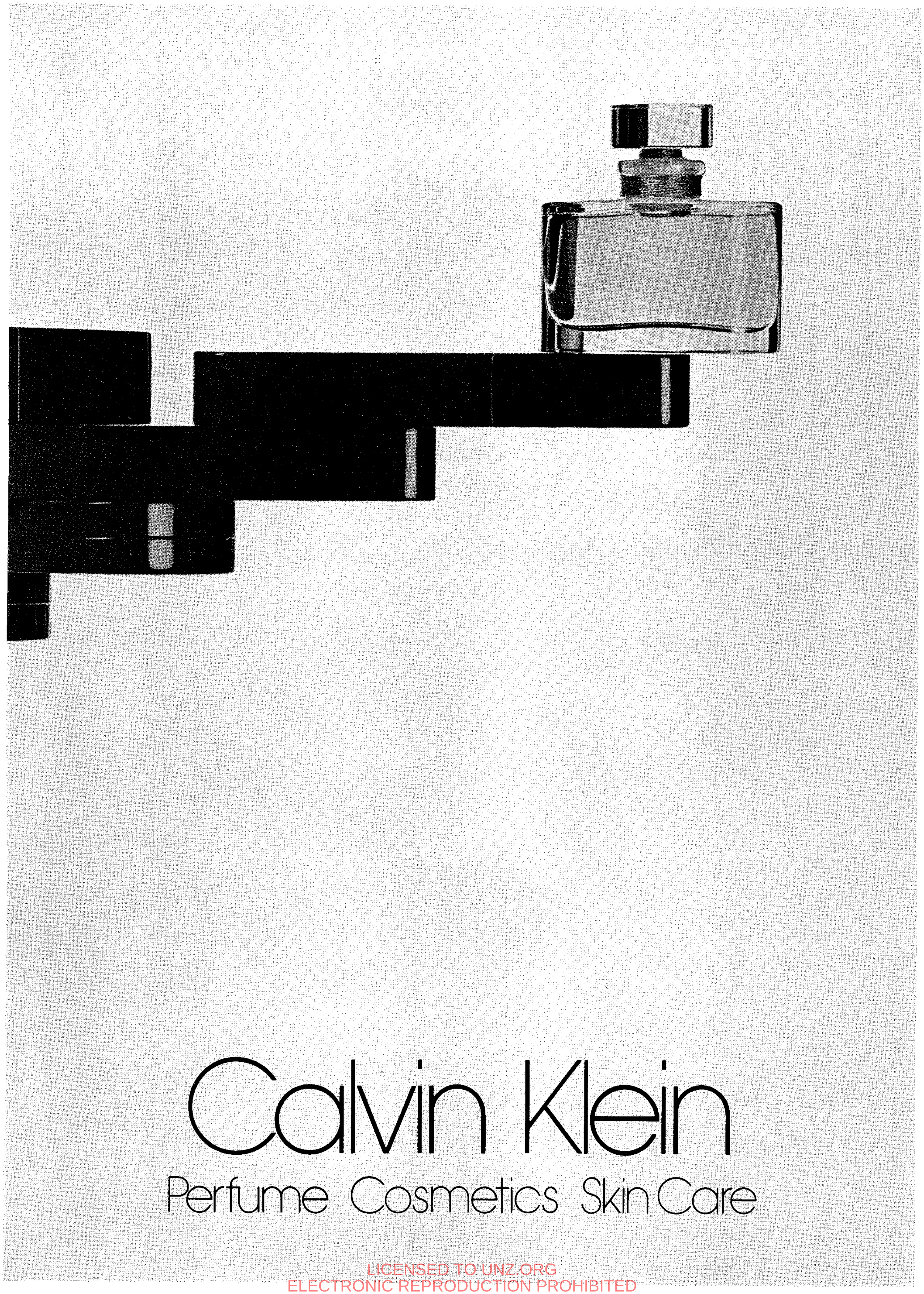
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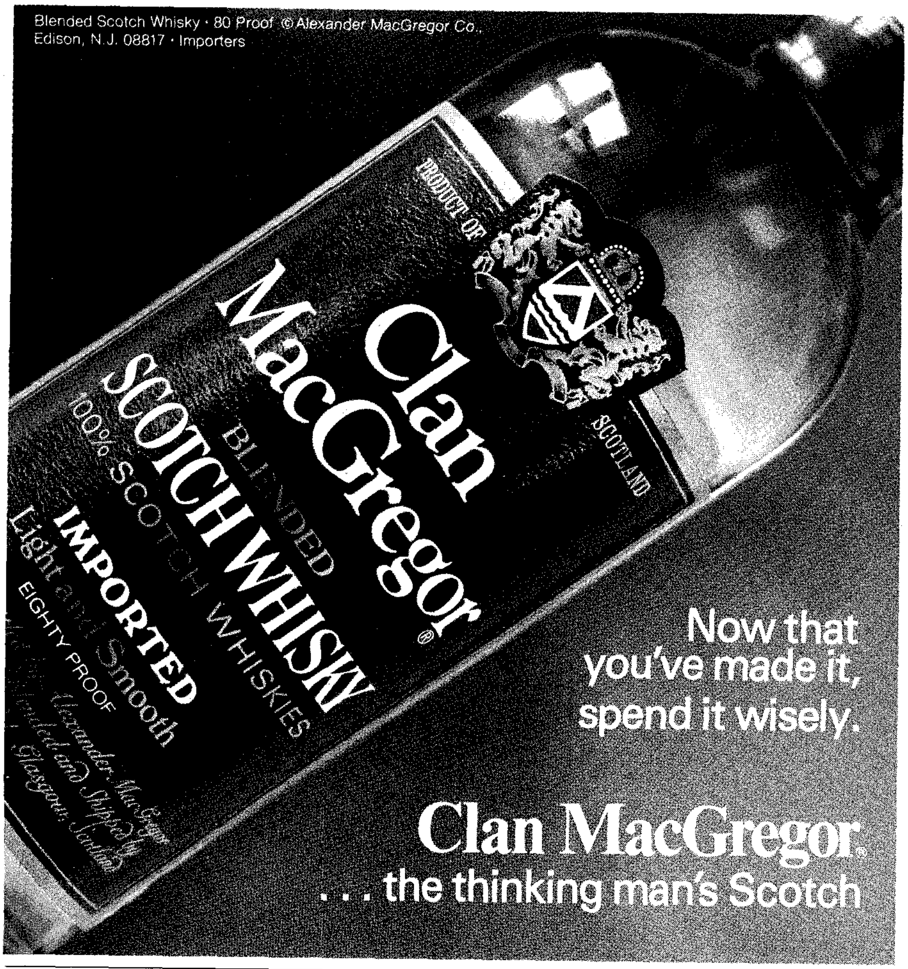

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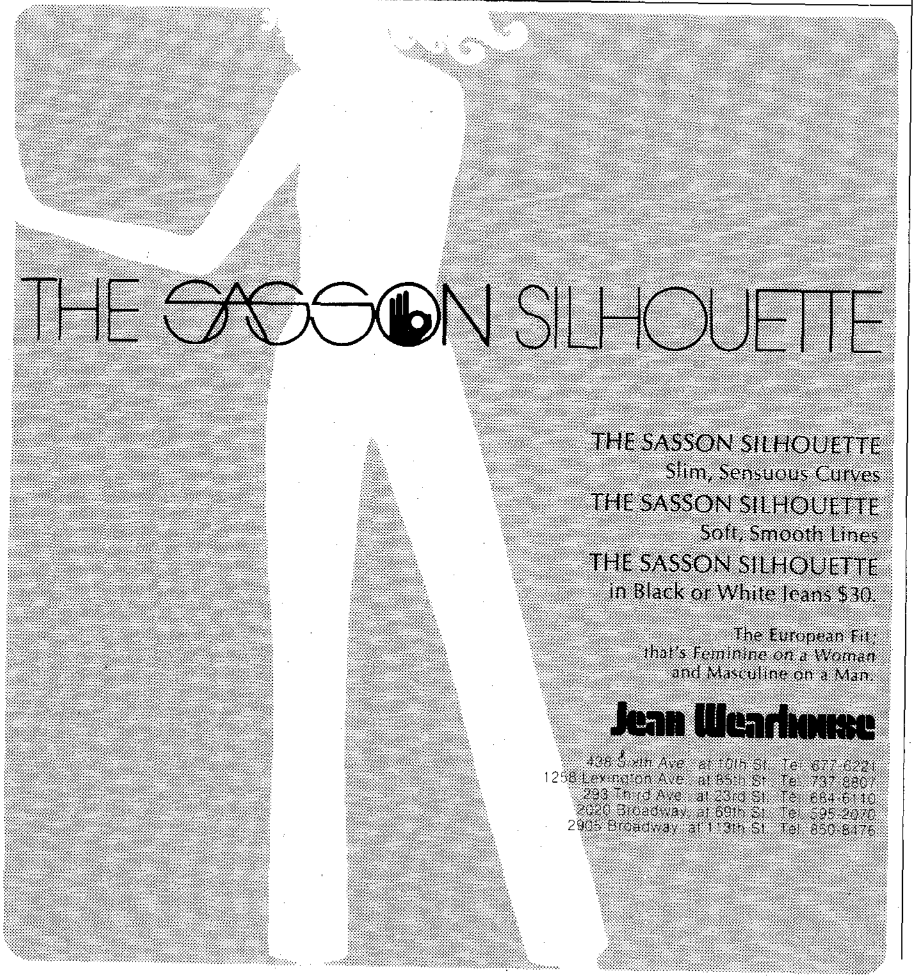
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AROUND TOWN

***John G. Bullock**/(1854-1939)–Landscapes and the people of Pennsylvania, thru 5/20. Prakapas, 19 E 71st (737-6066).

Daniel Canedi–Mysteres des Pierres, thru 5/15. Images, 11 E 57th (838-8640).

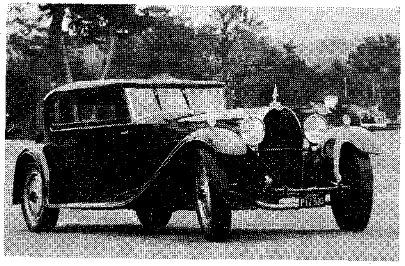
J.J. Castro–Venezuela, thru 5/31. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Martine Franck–Landscapes in black-and-white of France, Italy, USSR, and Morocco, thru 5/27. Carlton, 127 E 69th (249-9880).

***Tim Gidal/Walter Rosenblum**–Europe of the 30s/NYC, Haiti, and Gaspé from 1938 to 1977, thru 5/14. Witkin, 41 E 57th (355-1461).

***Eva Klasson**–Her body/The grotesque by Brandt, Krims, Michals, Samaras, others, thru 5/20. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

CLASSY CARS



This 1927 Bugatti Royale coupe is one of the eight vehicles in the **Kodak** gallery's current exhibition, *Auto Exotica*. The show also includes photos, slides, movies, and artifacts. The gallery is at 1133 Sixth Avenue and is open Mondays from noon to 5 and Tuesdays thru Saturdays from 9:30 to 5. Thru July 21 (262-6183).

Linda McCartney–Rock music luminaries and still lifes, thru 6/3. Bayard, 456 W Bdwy (477-3804).

Peter Mauss–Recent silver and palladium prints make in Vermont, thru 5/27. Castelli, 4 E 77th (288-3202).

Soho/Stieglitz–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9 PM. *Encounters* by Duze, reflections by Portnoy, portraits of NYC and upstate by Portogallo, thru 5/30.

***Jean-Pierre Sudre**–Still lifes, thru 6/9. Pfeifer, 825 Mad Ave (737-2055).

Walsh Home–1339 York Ave (628-2800). Photographers over 65, including Barbara Morgan, thru 5/30.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *The Sport of Birding;* thru the fall. *Nigeria, Art in Everyday Life:* Wood, bronze, and ivory artifacts from the 18th to the 20th century; thru 5/31. *Rails of the World:* Paintings by J. Fenwick Landsdowne of this little-known bird family; thru 7/16.

Asia House–112 E 64th (PL1-4210). Daily 10-5, Thurs till 8:30, Sun 1-5. *Room for Wonder:* Indian painting during the British period (1760-1880); thru 6/4.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Look Again:* Decorative arts from the permanent collection; thru 5/31.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. Works by young American artists; thru 6/25.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. New brick sculptures by John Mason. Photographs by Claire K. Yaffa; 5/14 thru 7/9.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Munkacsi-Spontaneity and Style:* The First retrospective of the work of Martin Munkacsi. *Magubane's South Africa:* A portrait of black South Africa. Thru 5/28.

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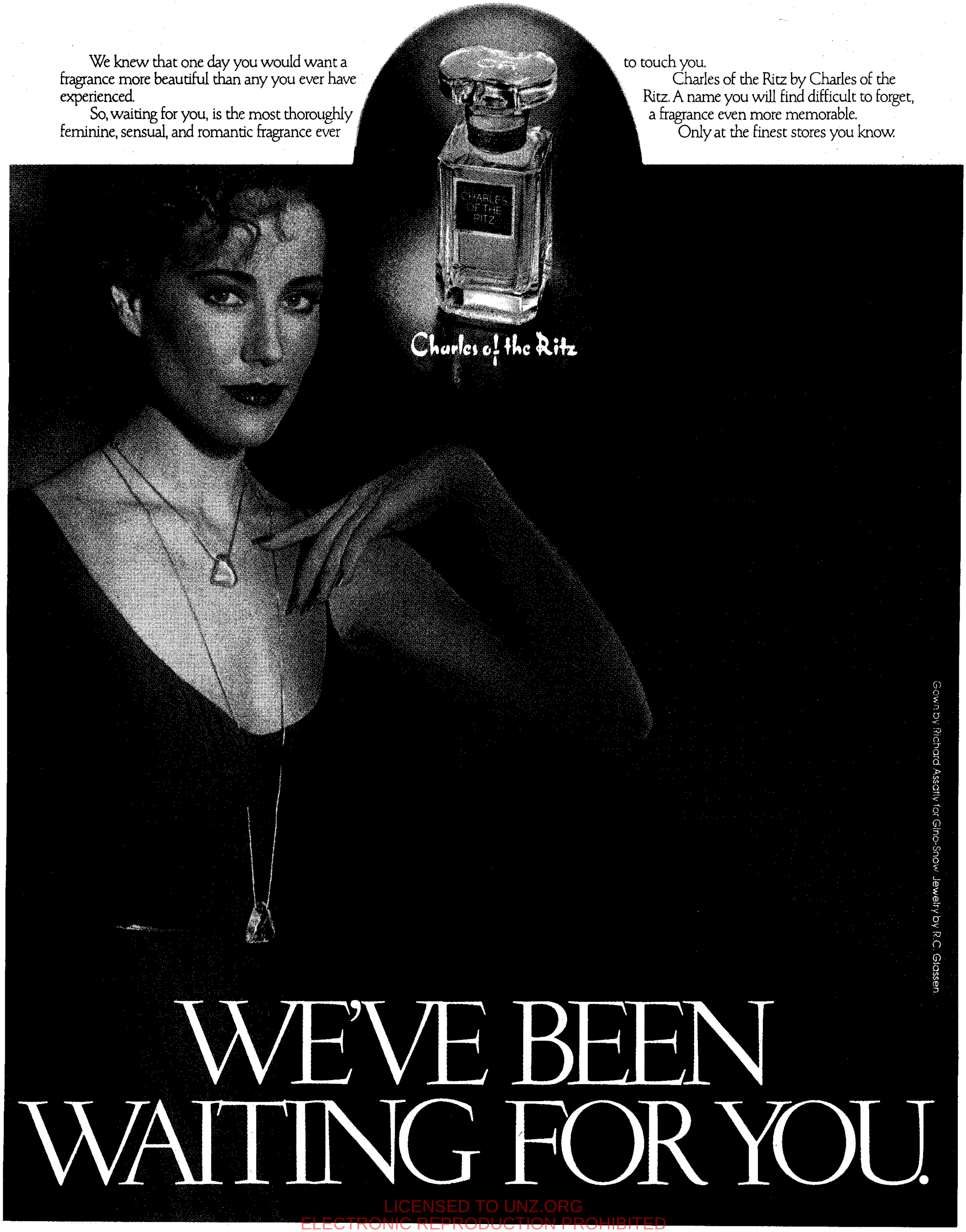
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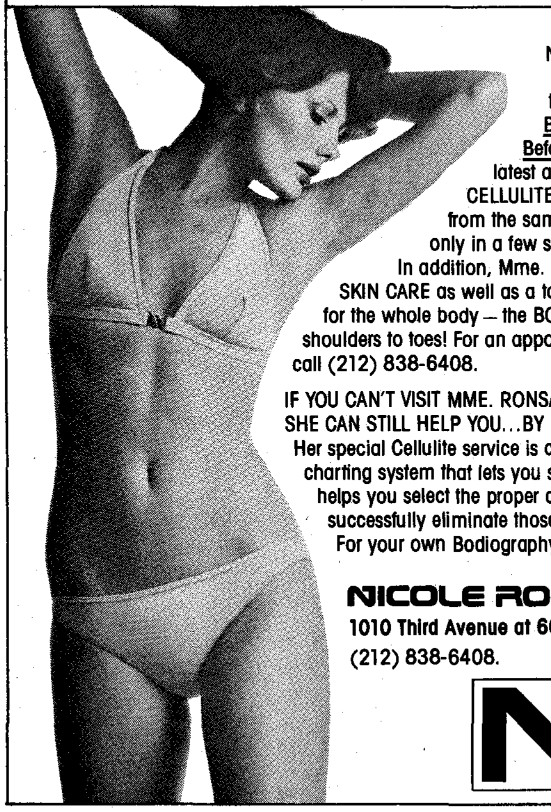

AROUND TOWN

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Arts Under Napoleon:* Includes wax medallions, velvet court apparel, the Emperor's death mask, and more; thru 7/30. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Fifteenth-Century Italian Drawings;* thru 6/18. *Polish Arms & Armor;* indefinite close. Irwin Untermyer Collection: 400 works of English and Continental decorative arts; thru 5/15. *Monet's Years at Giverny—Beyond Impressionism:* Eighty-one paintings done in the immediate environment and the surrounding landscape of his home; thru 7/9.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. Exhibition of French and English flower books and drawings from the 15th to the 19th century; thru 5/14.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Sun 10:30-4:30 *Resurgimiento:* Paintings and sculptures from Puerto Rican and Latin American artists living in New York; thru 6/30.

Museum of American Folk Art, 49 W 53 St; St. (581-2474). Tues-Sun 10:30-5:30. Works from the museum's permanant collection; thru 6/11.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 12-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4. A costume history of New York dining and galas; thru 7/9.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *The Great American Foot:* Celebrating the foot and its diverse images in our culture; thru 6/30.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Reflections of Future Space;* thru 6/4.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Jerry Dantzic and the Cirkut Camera:* Color landscapes, averaging six feet in length; thru 7/30. *Nine Windows by Chagall:* Stained glass windows illustrating episodes from the bible; thru 5/30. *Mexican Art:* Engravings, prints, paintings, and drawings by Posada, Orozco, Siqueiros, and Rivera; thru 6/29. *A Treasury of Modern Drawing:* Works by American and European artists; thru 7/4.

National Black American Historical Museum, 107 W 116th St. (864-9164). Tues-Sun 11-7.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Think Small:* Toys, miniatures, dolls, children's books; thru 5/30. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 8/1.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5.

Nicholas Roerich Museum, 319 W 107th St. (864-7752). Sun-Fri 2-5. Paintings by Svetlana I. Dalski; thru 5/21.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Tues-Fri 10-6, Wed 10-9, Sat & Sun 1-6. Works by Beauford Delaney; thru 7/2.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Saul Steinberg Retrospective;* thru 7/9. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Yankees, Yankee Stadium (293-4300); vs. Minnesota Twins, 5/9 at 8.

Mets, Shea Stadium (672-2000); vs. Houston Astros, 5/12 at 8, 5/13 at 2, 5/14 at 1; vs. Atlanta Braves, 5/16-18 at 8.

Apples, Felt Forum (661-8070); vs. Seattle Cascades, 5/9; vs. Boston Lobsters, 5/12; vs. San Diego Friars, 5/16. At 7:30.

Soccer, Yankee Stadium (672-8803). Barcelona FC (with Johann Cruyff) vs. Vicenza FC, 5/12 at 8:30.

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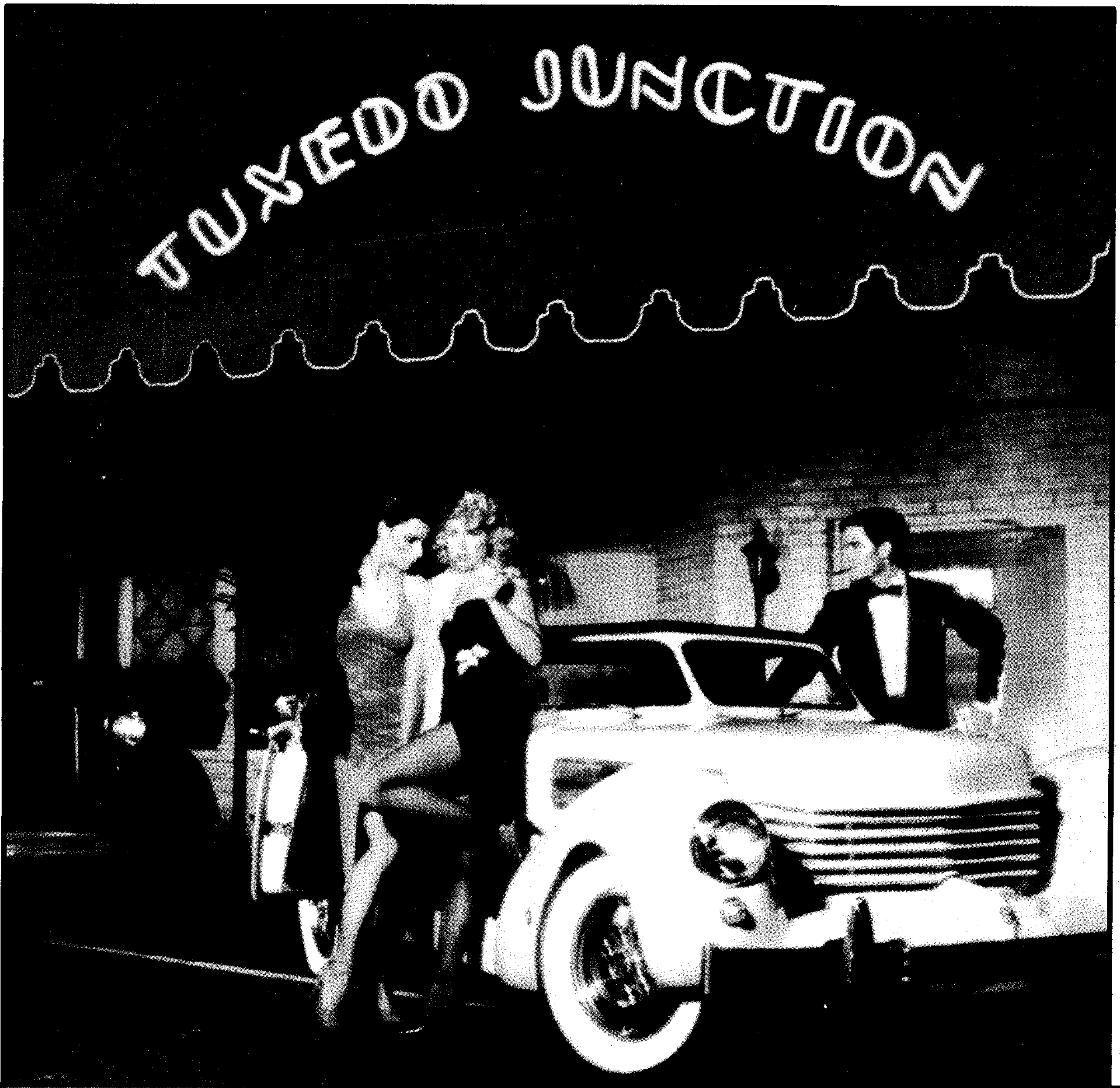

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GRT MUSIC TAPES

New York

WORKING ON 'WORKING'

By Studs Terkel

Five Lives in the Theater

Studs Terkel's latest book of oral histories, *Working*, is about the daily lives of firemen and switchboard operators, stonemasons and gravediggers, nuns and piano tuners. These men and women, "ordinary people," speak eloquently of the frustrations, the humiliations, and (rarely) the satisfactions of their jobs; the book is about their "search . . . for daily meaning as well as daily bread . . . for a sort of life rather than a Monday-through-Friday sort of dying." That book is now a musical, previewing at the 46th Street Theater, and Terkel, in town from his native Chicago, has interviewed five people who work on the show. Their stories appear on the following pages; on this page, Terkel turns the tape recorder on himself.

Why is it you lean toward interviewing people who are anonymous, the so-called "ordinary people"?

They're much more interesting to me. A celebrity has been asked questions so often that what he says is almost a matter of rote. But the "ordinary" person, whom I find extraordinary, has hardly been asked about his or her life. And when he or she lets go, it's as though the sluice gates have been opened. It's as though you are Columbus discovering a new world.

If somebody tells you something traumatic, are you moved?

Of course I'm moved, but I'm also detached. The key is that I'm the observer as well as the participant.

Which interviews stand out in your mind?

I suppose the most exciting was seeing the late Chief Albert John Luthuli, who won the Nobel Peace Prize before Martin Luther King did. He was a Zulu chieftain living on the outskirts of Durban. I went to see him. It was a secret rendezvous. He was under arrest, and I didn't know whether I was followed by the S.B. (the "Special Branch," the gestapo of South Africa) or not. That was quite a remarkable interview—we were open and relaxed, but outside, what was happening? Would I be able to get that tape out? That was a moment of drama, I'd say.

What about the interviews with "ordinary people"? Did you feel any of those were great?

Oh, God, Peggy Terry. Peggy is an Appalachian woman living in Chicago. She didn't finish the eighth grade, yet she speaks like a poet. She recounts the Depression of the thirties and the conditions of Appalachian people today in Chicago and elsewhere . . . her hunger for knowledge and beauty . . . Peggy, of course.

And Della Reuther. I called her Eva Barnes in *Division Street: America.* Della is a huge woman, about 300 pounds, about 70 years old. She remembers when her father was a "gypsy miner," going from town to town in southern Illinois. She started working at the age of five or six, taking care of babies. When she was twelve, she helped organize the Packinghouse Workers of America, because she looked like she was eighteen, twenty. Della tells of owning a bar in the Richard J. Daley area—Bridgeport. Her observations are astonishing. Della is the kind of person who breaks stereotype. I love to break stereotype. There's no such thing as a blue-collar mind, not so far as I can see. Not this kind of blue-collar-guy-hates-blacks, or -hates-intellectuals. There is no hard-hat psyche. We only think there is because of preconditioning, and because of shallow, lazy journalism.

Do you ever judge when you interview someone you have no respect for, like an American Klansman?

No, I don't want to judge. I want to discover for myself, and then reveal. I'm looking for what I call the epiphanic moments of life. I have a very definite point of view (otherwise the FBI and the Chicago police wouldn't have those files on me), but I don't try to shoot my point of view at the people I'm talking to. That is to be avoided, no matter what.

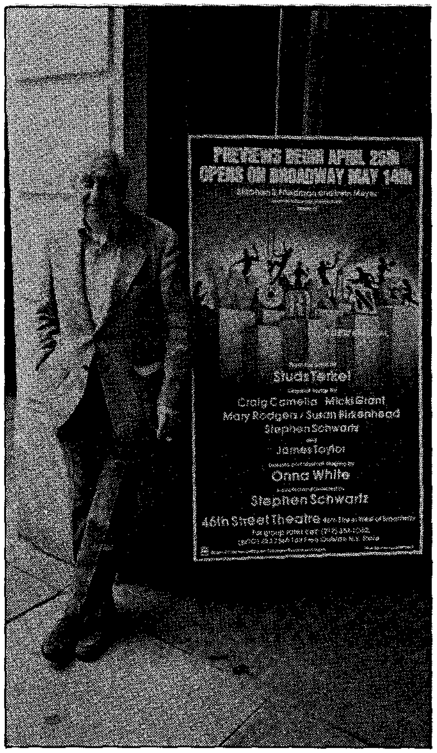
What was your role in the musical Working?

I really had very little to with the adaptation. Steve Schwartz did that. His vision excited me. He did give me a look at the original script, and I made a few suggestions, but I don't know if he took them. In his script the language of the play is incredibly close to the language of the book. Even the lyrics of all but one of the songs are pretty much the actual words of the people in the book. [Pause] This is going to be a disaster or a smash—nothing in between. In any event, it will be memorable.

What is rewarding about your work?

It's a moment of awe when someone asks me to play back the tape of an interview so he can hear his own voice, and after hearing it, he says, "You know, I never knew I felt that way before." That's a moment of wonder for both of us.

The most rewarding experience in my writing these oral histories—*Division Street: America*, or *Hard Times*, or *Working*—is when I receive a letter from someone who's read the book or when someone stops me on the street and says, "Hey, you know what? I'll never again talk to a waitress the way I used to." Or, "I'll never again bawl out a telephone operator." That is a very lovely reward, I think—feeling you've affected a reader to such an extent that he can put himself in someone else's boots.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46th Street Theatre

Studs Terkel: "There's no such thing as a blue-collar mind, no such thing as a hard-hat psyche. We only think there is because of preconditioning, and because of shallow, lazy journalism."

Terkel and Terkel: *Working on "Working on 'Working.'"*

Photo credits: left — Dan Wynn; all others — Jill Freedman

Wardrobe Supervisor

Remigia Marmo

I'm a wardrobe supervisor. Now, some people used to call us—and still do—mistresses. Wardrobe mistresses. But mistresses usually lay down on the job.

You mean literally.

Literally, yes. [Laughs] But really, wardrobe supervisors have a lot of work to do, and they're usually on their feet ten hours a day.

When did the title "wardrobe mistress" change?

I think since women's lib. We just figured we'd have the nice straight title of "wardrobe supervisor." We don't like to be called "mistresses." Anyone could be somebody's mistress, but "wardrobe supervisor" is something of a higher, more distinguished title.

What do you do?

We're everything under the sun backstage. When actors and actresses go on the stage, we are so busy washing and laundering, zipping up clothes, taking care of them, cleaning them. There are unending jobs going on back there that people don't know about. They think everybody just floats onstage without any help at all, and this is not true. The dressers I hire backstage come in about ten o'clock in the morning and they start looking through the clothes; they start spot-cleaning, they sew, they hem, they wash, they iron every stitch that goes onstage. That goes on from sometimes ten to about five at night. We knock off; then at 7:30—half an hour before show time—the dressers come back. While the cast puts on makeup, we are "pre-setting"—putting clothes in different places, stage right, stage left. Then the show starts and people come running offstage to be undressed and zipped into other costumes, and the clothes have to be hung properly for them. We have to be prepared at any time to fix a zipper, to have a girl sew up a hem which might have been ripped onstage. There are unending jobs that have to be done, and the audience just sits there and thinks everything happens majestically, like magic.

The actors look to us for everything. I mean, I'm like their mother. One will come in at night and she'll say, "Oh my God, I'm worried about my little boy—he's sick today and I had to leave him to do the show." And you say to her, "Don't worry about it, just do a good job and I'm sure he'll be all right." Another will come in with a promise of a new job or a TV commercial and you hep her spirits up. It's a family backstage, because you live together six nights a week, two matinees. You start to know the cast better than you do your own husband or your child, because you're with each other day in and day out.

Remigia Marmo: "People think everybody just floats onstage without any help at all, and this isn't true. The show starts and people come running offstage to be undressed and zipped into other costumes, and we have to be ready to fix a hem, give a girl another pair of tights. . . . There are unending jobs, and the audience thinks everything happens like magic."

When do you come to the theater?

Let's see. The last show I worked on was *The Act*, with Liza Minnelli. That is only two and a half hours long, yet she has four people backstage from ten o'clock in the morning until seven at night sewing sequins on all her dresses. The sequins fly off as fast as she puts on the clothes, and we have four people sewing the sequins on eleven costumes every day. Liza needs four people to take care of her clothes. In *Working* there are seventeen members of the cast: ten men, one little boy, and six women.

And where do you work?

I'm down in the basement, a little hole-in-the-wall with a sewing machine, with cleaning fluid, with lots of thread and needles and two ironing boards and irons.

I have to have two or three dressers backstage to help me. On this show, I like to try to get my people here about one o'clock. This way, they'll work from one to six, knock off from six to seven, and then be back here at the theater again. They'll be working from one to eleven o'clock at night.

The costumes have to be put back into place as the people use them. Now, that doesn't take care of the shoes. Remember, we have shoes in the show which must be polished every day, which must go to the shoemaker's, and the rubber on the shoes must be in good shape. If somebody falls onstage, we are terribly responsible. That goes for making sure the shoelace is in and shoes eased to keep the actors' feet comfortable. And if anything spills on the floor, we'd better pick it up. We can't wait for a cleaning woman to do it.

How do you do all this? It's incredible.

You just do it because you love every bit of the theater. I mean, it's your life. You don't get the applause, and you can go home tired and upset over things, but you say, "Wow, you put on a show." You don't get the applause but you know it's all happening, because you are backstage. There are days when you feel, "Oh God, I'll never get through the next day," but you do, because you just love your job and because it has to be done.

How do you regard actors?

I love them. They are hardworking, soul-searching people who are artistic. They are warm, they are temperamental, sometimes they can be real nasty and sometimes they can be real nice. A lot of people call me another Thelma Ritter because I have a lot of caustic sarcasm in my voice as I talk to the cast, which they love. I mean, they laugh at me and say I should be onstage instead of backstage.

How did you get into this work?

My husband was a stagehand. I had three children and I was tired of being home alone; his work kept him, hour after hour, away from home. And one day I went backstage and like everybody else I was astounded and I said, "What are these women doing here?" He said, "They are dressers." I said, "Dressers? What are dressers?" So he told me that they belonged to a theatrical wardrobe union and to be one I would have to be sponsored into the union. He had a lovely friend downstairs, a dresser, and she said she would sponsor me. I went into the office and I became an apprentice. I apprenticed for two years, took a test, all consisting of how to sew a zipper onto a garment, hemming, putting a hook and eye on things, putting a shield into a garment. I passed the test, went right into the 1964 World's Fair and started working at Wonder World.

So there is an apprenticeship?

Up until recently there was an apprenticeship, but now with the Taft-Hartley law that says you can get a card within 30 days if you're working in a theater, they've made it much easier for people.

Do you feel a little frustrated with the fact that you wanted to be onstage?

Yes, I think most of the theatrical wardrobe people were originally actresses and actors and then went backstage, or they always had thoughts and visions of becoming an actor or an actress or dancer or something like that. We all happen to love the theater in one form or another; otherwise we wouldn't be in this . . . what I sometimes call a hellhole . . . to begin with.

And you find fulfillment, exhausted as you are at the end of the day?

Yes, and backstage isn't the nicest place to be—there are never any windows back there and we have cleaning fluid and things like that, the irons going all day. We don't have the greatest conveniences to work under.

Do you take the tensions home with you?

No, it's not worth it. It's not worth it because I get all that frustration out on the iron—slam the iron around a little bit, bang the hangers up. When you go home at night you just lock the stage door and you give the key to the doorman and you say, "Oh, heck, tomorrow is another day. We'll take care of it."

Now you're working on a musical based on the lives of nonglamorous people—working people. What are your thoughts about doing that kind of play?

I'd say it's about time.

Orchestrator

Kirk Nurock

Describe your job as "orchestrator." What do you do?

Well, the orchestrator receives the songs in the form of a lead sheet (which is like a piece of sheet music) or a little cassette of the composer singing with a piano or guitar. What's on the lead sheet is the melody line, the lyrics under the melody line, and the chord symbols, which tell you what the harmonies are. And usually that's enough information to play the song on the piano or on a guitar and to sing it. Period. Nothing more.

And the orchestrator closes his eyes and just imagines an orchestra playing the song, and then line by line he begins to assign parts to the various members of the orchestra: the strings, the woodwinds, the brass, the percussion, the rhythm section. Finally, this gets copied by the copyist and conducted by the conductor, and that's what you hear the orchestra playing.

For instance, when I orchestrated "Something to Point To," a group piece, the last number in the show, Steve Schwartz [the director] talked me through it. He said, "It's a march, and yet it should sound like a brass chorale—it should sound like a classical composition rather than a sort of snazzy, jazzy Broadway arrangement. We'd like it to have orchestral guts to it." He gave me a few other images like that. And I took that and worked with it for several days, and chose the instrumentation: five brass, tymps, piccolo—we wanted it to sound like marching bands, we wanted the Sousa kind of effect you can get from tymps and snare drum and piccolo.

All of this is done with the help and advice of the music director and the composer (in *Working* we have six composers) and the director: Do we want it to be extreme sound; do we want it to be brass sound; do we want it to sound like rock music; do we want it to sound more like traditional Broadway? After we toss the ideas around, the orchestrator is the man who has to make the choices, who has to advise people on how to get the effects they're imagining in more abstract terms.

How long did it take you to orchestrate "Something to Point To," from the moment you got the lead sheet to the time you presented the orchestration to the director?

I would say, spread over a week and a half, it must have taken maybe fifteen to twenty hours. There's a heavy anxiety trip that surrounds all of these productions, an enormous amount of work I've got to get done for a deadline. I try to transcend through meditating—I do yoga every morning. If I start biting my fingernails, it doesn't save me one minute, so I might as well relax and just move as fast as I can.

What's the difference between arranging and orchestrating?

I've never really divided between orchestrating and arranging. They're virtually synonymous.

But "orchestrator" has a larger sound. Does it also set you up as being a bit higher on the scale than an arranger?

I guess a touch higher. Say you have an A-B-A song, which means there's an A verse, then there's a bridge (B), which is very different, then there's an A. But suppose it only lasts a minute and a half. So you have to determine how to make that into a longer number. Someone called an arranger might decide you're going to go A-B-A, B-B, modulate up a half step, put in a little bit of transition music, and go back to the A. If there is an arranger, he'll do this work with the composer—taking the song and sort of just adding what's already there, up a half step, down a half step, doubling it. An orchestrator would take that arrangement of the song and add the instruments. (In *Working*, the music director, Steve Reinhardt, did whatever arranging was needed.) But as I say, frequently that

Kirk Nurock: "The orchestrator closes his eyes and imagines an orchestra playing the song, and then he begins to assign parts to the strings, the brass, the percussion, the woodwinds, the rhythm section. Should it be extreme sound or brass sound? Should it sound like rock music, like traditional Broadway? The orchestrator is the man who has to make the choices."

middleman, the arranger, is not needed and you go directly from the song to the orchestration. Then the word "arranging" is synonymous with "orchestrating."

How did you become an orchestrator?

Essentially I'm a composer. I've studied composition at Juilliard, and I have a master's degree in composition. Orchestration is part of the craft of the composer, and in recent years I've found myself working a lot as an orchestrator because it's a skill you can sell a lot when you haven't quite established yourself as a composer yet. You have to understand all the instruments—I play virtually every instrument in the orchestra, but the only ones I get hired in town to play are keyboard instruments.

How do you feel, working on a musical about working?

It's funny—when you work on a show, you often take on the life-style and the life attitude that the show seems to represent. Eight, ten years ago, I conducted *Hair* and we were all street freaks and hippies; now, I'm on *Working* and I can't even see a couple of people walking down the street with hard hats on without thinking, "Well, what is their job like? How are they psyching themselves up?" It's really been a revelation.

Do you think the orchestrator is adequately recognized?

At certain times I feel, "My goodness, this is an awful thankless task, nobody really knows who you are." But within the business you're certainly recognized. All the musicians in the pit know who I am; they feel like they're working for me and the music director more than anyone else. The money is quite good; I feel very successful. You're not recognized quite like the composer, but you shouldn't be. It's the composer's baby, it's his vision, his melodies. I really don't have any complaints.

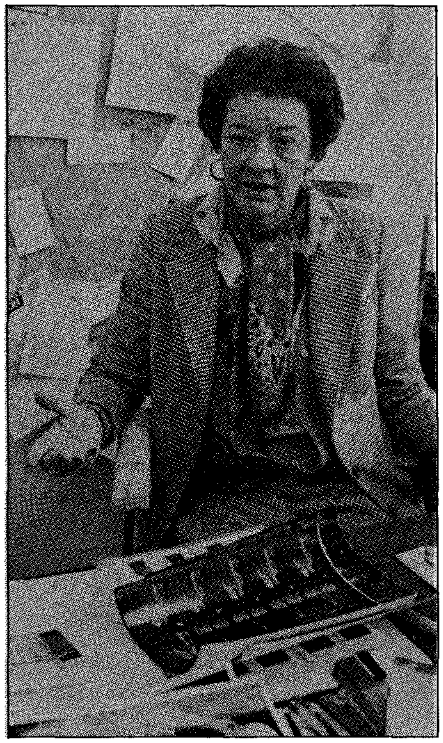
Press Agent

Betty Lee Hunt

Just what does it mean, "press agent"?

Well, Studs, for 30 years now my mother's been asking me the same question: What do you do? I think all she thinks I do is get free tickets to the theater. She never quite understands what house seats are or what publicity is. People who read stories in magazines and newspapers and hear things on the radio and television really think it all happens by itself. But there's a person like me trying to get to the people to tell them, "Come and see Studs Terkel; he's a wonderful man to talk to, not only because he writes great books, but because he's a personality. . . ."

Betty Lee Hunt: "The big stars are choosy about what they'll do, but the unknowns . . . just give them an idea and they'll do anything. And you know, we don't lie, but sometimes we flower the truth a little bit to get somebody on radio or TV."



Even now, at this moment, you're talking like a public-relations person. Even to me. You see, it's part of your daily behavior and language; the work becomes a part of your very being.

Yeah, I guess I'm really equipped for what I do. I tried to get a job as an actress, but I broke my collarbone and I couldn't go in the production, so I walked into a publicity office—I never knew what the word "publicity" meant —and went to work as a typist. I think maybe I really knew I was suited for [this business] when the phone rang and I picked it up and a voice said, "Hello, is Dorothy there?" and I said, "Yes, Mr. Winchell, she is." And the boss came out and said, "How did you know that was Walter Winchell?...Hmm, you're bright." Now I look for people for my staff like that—people who recognize the voice.

Anyhow, I typed for a couple of years, learned what a release was, what an item was. Then I became an assistant and from there went into my own business, which was handling show girls in Leonard Sillman's *New Faces*, people like Alice Ghostley, Eartha Kitt, Ronny Graham, Doris Dowling, Tony Farrar . . . .

In *New Faces* I was handling unknowns. Now of course the press is a lot more receptive to a big star, but on the other hand the big stars are choosy about what they'll do. But the unknowns . . . just give them an idea and they'll do anything. They'll say they grow roses if you want them to. And you know, we sometimes mix the truth a little bit. We don't lie, but just flower the truth a little bit to get somebody on TV or radio.

I've been doing this since 1939. Hits, flops, everything. I've had my share of flops, I've had my share of hits, but I haven't had too many hits—the theater doesn't give you that many hits, you know. *Grease* is a phenomenon. A seven-year run is really something every press agent looks for. And I have that now, and it's very rewarding.

But I must tell you something, Studs. There are very few thank-yous. People expect you to do that job. And they don't really compliment you on it. Whereas an actor can get up on the stage and he can hear applause, a press agent very rarely hears applause.

Now I'm going to ask you what your mother asks you: What do you do? Describe your day.

For a show like *Working*, one thing I did was take the actor who's playing the fireman to a firehouse and pose him in front of it—that got a picture in the paper. Now, how do you get something into a column? Well, if you're new in the business you write Liz Smith, Earl Wilson, with a suggestion. It has to be a news item: So-and-so is leaving a show, something like that. You've got to find the hidden angle that will make it a news story. As the years develop and you get to know the columnists, you call them up. You might give an exclusive to Liz Smith one day and to Earl Wilson the next. What's good for one won't be good for the other.

And then the really imaginative things. I remember one time we were working on *A Funny Thing Happened on the Way to the Forum*—the revival, with Phil Silvers—and we weren't selling out. And the producer called me and said, "You have got to think of something to do so we will get some attention." I thought, "Oh my God, we've just gotten brilliant reviews, he wants me to think of something to do?" But then a thought came to my head:

Give a free performance for the city of New York on July 4. And the producer loved it, and we did it and it was unbelievable, we got more publicity. . . .

So someone who is an imaginative press agent does more than get names and items into gossip columns or into various magazines.

Oh, yes—but I'll tell you something. They love those columns. Producers, actors, wardrobe designers, the costumers . . . everybody likes to see their names in the columns. That's about 75 percent of my work, getting names into print or onto TV or radio.

Doesn't the work you do involve a great deal of tension?

Oh, yes. You are faced constantly with the various members of the company, everybody looking at you when you come on as if you're going to do something for them. When I first started in this business, Leland Hayward said to me, "Try not to get friendly with actors. They're never going to understand what you do, and they're always going to think that you ignored them or something. Do your work but stay away from the theater unless you have to go for some specific reason." And you know, I really love actors, but he was quite right.

When you broke in as a theatrical press agent, was there one you thought was the prince of press agents?

Richard Maney. And there was another guy who was terrific—Bill Fields, who worked for the playwright's guild, I think, at that time. And Bill Doll too.

These guys became celebrated in their way, so you also may become celebrated.

Yes, that's true, but you know, Studs, I have to tell you something. I still to this day do not think I will ever be that legend of my time as they were, because I'm a woman.

I'm not mad or anything, and I do very well, and I'm very happy and I have everything I want, you know, but I think if I'd been a man I'd have gone a lot farther; I could have gone a lot higher in what I am. It takes a long time for a woman to make it, and when she does, she has respect, but she's then at the point of saying, "Well, okay, I've achieved it, what does it all mean?" I'm happy where I am, but it's not the same.

In the field considered the most enlightened socially, sexually, the field of theater, the field of the gypsies . . . you'd have gotten considerably farther if you were a man?

I think so, I think so. There are certain things that producers—let's use the word "producer" because they're at the head of the ship—will not take from a woman. They think a man can do it better. They just really do.

What about Working? *Here's a musical based not upon the words of playwrights, but the words of so-called "ordinary people."*

But those are the people who come to the theater. Ziegfeld glorified the American girl; this show is going to glorify the American worker. Everybody who comes to the theater is going to find himself up on the stage, and to me that's the greatest thing, that people are going to see themselves up there on that stage working.

Spoken like a true press agent.

Stagehand

Don Beck

Stagehands are the people you never see; they're working backstage on a fly floor, on a switchboard, or running around with props. Basically, they run the show. "Stagehand" is the general term. There are three separate departments under that category—carpentry, props, and electrical. I'm in charge of the electrical department for *Working;* I'm what's called a production electrician. My function is to make sure all the lighting is done properly as per the wishes of the lighting designer and the director. In this show we have eleven pipes of electric, which means that there are at least 420-odd focusable units, with the color, and everything gets plugged into the switchboard. The lighting designer sets up cues, and we perform those cues with the switchboard.

Four hundred and twenty lights?

Yes, 420 lighting instruments called "lekos." That's a theatrical lamp which puts light on a stage. These are grouped into banks of lights, or specials, which are then plugged into the boards. We run up the dimmers as called out by the lighting designer and then they're set into cues. On Cue 1 you may have 300 lights come up, which hit the different areas of the stage.

If we miss something, it's very noticeable. If an actor is standing in a certain spot onstage and there's a cue to bring up a light on him and we miss it, he's in the dark.

For the three or so hours the show is on, I'm standing on a shelf backstage. I have four people to work with me on the switchboard. Three of us are up on the shelf and one man is down in the basement running an electronic board which has all the special signs, and so forth. And each man has two sets of switchboards to run—that's 28 dimmers plus pre-set boards for the specials. You have a cue book. The stage manager will call the cues. He'll give us a warning of, let's say, Cue 22, and then as the action happens he'll say, "Go, Cue 22!" and we bring whatever lights or dimmers that correspond to that cue into play.

You see, a lot of people don't realize that for a show like this we've already done three to four weeks' preparation before we even get into the theater, getting all the equipment together. We have over fourteen miles of cables that go from our switchboards to the pipes and the lamps, and that comes out to well over 70,000 feet of cables.

When you become a stagehand, you should know all three departments: carpentry, props, electrical. I would rather work in the electrical department, but I'd better know how to be a property man and a carpenter. Maybe not the best property man . . . In years gone by, the property man used to make all the props for the show himself. Although that's still [sometimes] done, [now]

Don Beck: "For the three or so hours the show is on, I'm standing on a shelf backstage. We have 420 lamps which put lights on a stage. The stage manager will call the cues: He'll say, 'Go, Cue 22!' and the stagehands will bring whatever lights or dimmers that correspond to that cue into play."

different shops make most of the props. But if the director comes in and says, "I need a chair that looks like such and such," the property man has to go out and find a chair that looks like that. He has to know a lot of the little nooks and crannies in the city to pick up all these different odd props that can't be made. And then be able to run the show.

How did you get into this line of work?

I was born into it, really. My father was a stagehand for 55 years. I used to go to the theater with him as a kid, and as long ago as I could remember, that was what I wanted to do. There are many stagehand families throughout the country. In each city, there are separate locals, but there's one big international, and within that framework you have a lot of families that have maybe three, four generations of stagehands.

Personally, I feel very satisfied when the curtain comes down. I enjoy doing what I do, and I enjoy the feeling that I have a part in a production like this.

Scenic Designer

David Mitchell

Some people try to put fancy titles on what I do: "architect for the stage," or "scenography." But you're designing scenery, that's really what you're doing, whether it's an environment or a chair in an open space or what people really think of as scenery.

After I've read the script, I begin discussions with the director. How does he want the show to look? Some directors are very specific; some give you their thoughts rather subtly, obliquely. I try to put myself in a frame of mind to make the director's thoughts and feelings work.

Before I draw any pictures, I start out with a little play period where I don't box myself in by thinking, "Well, we have to have a scene at this particular point." Forget about that. Once you start thinking about specific requirements, you restrict yourself. So you give your imagination free play; you move around painted bits of cardboard, photos, forms, and shapes, trying to get the feeling that's right for the show.

The first thing I do on a job is I go into the locale and take a lot of pictures. For instance, Stephen [Schwartz] had a terrific thing about Chicago being the locale of *Working*, and he wanted to get into just what it is like, living in Chicago. So we looked at different kinds of street scenes there, at the public transportation, at the good sections and the run-down sections. We took pictures of the steel mills, the specific locations that are mentioned in the book, and tried to meet some of the people. I knew that Stephen had a love for the muscular look, the modern look of Chicago. This is really an American kind of city, and so we tried to make an environment that echoed that.

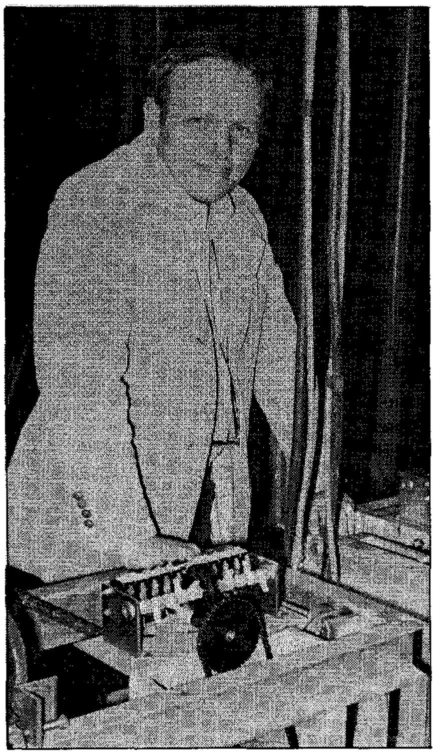
Once the pictures had been assembled, my assistants and I organized them into a slide show, and then we sorted the photos and tacked them up on boards—a storyboard of images throughout the show as we go from one sequence to another. Now, what were our dreams of what we'd like to do, and what were our limitations? We went to look at the space we had to work in. We had a ground plan of the theater and the storage areas where we had to put the scenery. And then, what were the actors supposed to be doing? Eventually the pictures and the ground plan merged, and then we put the background and the actors together.

The most complicated thing is making a ground plan and section of the stage, so you can plan the height of scenery, plan where things will be stored, plan entrances and exits. Some scenery is moved by winches, some is "flown" from pipes above the stage, some is on elevators, some is on casters moved by stagehands—all of this has to be figured out. Eventually you work with a carpenter and a scenic shop in doing the working diagram of the sets—that's the drawing from which the scenery is built. You design the props too—tables, chairs, everything.

The design comes out of the way we work in the studio. For instance, in *Annie* we went out and did a lot of research on thirties New York in the Bettmann Archive. We were very short on time on that show (about three weeks to design the sets and three to build and install them), so I employed five people immediately to take the research and make photocopies and make little cardboard cutouts of the photos. We had a thirties–New York tabletop that was six feet long. And the wonderful thing about that show was that some things were just accidents. Like the Duesenberg car. That wasn't in the script, but when we had it in cutout, Tom Meehan and Marty Charnin and Mike Nichols instantly realized that this could be Daddy Warbucks's car, and it could be the way to get Annie from the Lower East Side to Fifth Avenue, and the scene was written in. It came from the cutout. And so we pasted together a lot of things, and the style of the set evolved that way.

What are your thoughts, working on a musical that deals with working?

I've just had so many random thoughts about jobs; I went through a period when I myself didn't know what I wanted to do, and then I finally went into the service to prolong my education so I could find out. After the service I knew I wanted to do something that had to do with art. The stage just kind of happened, and I suppose it's suited to how I think. It's hard work, and the time pressure is severe. And yet, if it all comes together, there's nothing like it—it's a tremendous satisfaction. For the stage, as opposed to movies, the designer has a hand in everything; the objects are real objects in space, not shadows, and the scenery is a kind of craft or art form seen from various angles. It's a presence; it's not removed; it's *there.* ■



David Mitchell: "I looked at different kinds of street scenes in Chicago—at the good sections, the run-down sections, the steel mills. Then I took pictures of the neighborhoods and put the photos in sequence. Now, what kind of space did we have in the theater? And what were the actors supposed to be doing against the sets?"

The Born-Again School

By Diane Ravitch

"... Why schools fail is a familiar story; how Wingate reversed the process offers hope to all our troubled urban schools ..."

When Robert L. Schain was named principal of the George W. Wingate High School in Brooklyn in 1970, he wasn't sure whether to rejoice or despair. At last he had achieved his lifelong ambition—to lead a New York City high school; but, alas, the school he was selected to head was widely considered one of the city's worst.

It was a bad reputation richly deserved. Students roamed the halls at will. Truancy was rampant, discipline virtually nonexistent. Drug dealers sold their wares inside the school, and police were frequently called in to quell student disorders. The staff was demoralized, the parents angry, and the students defiant. By 1970, many people in the school system and in the neighboring community believed that Wingate was finished as an educational institution.

But something remarkable has happened on Kingston Avenue in Brooklyn. Wingate High School has come back. To the amazement of all those who knew the "bad old days," it is now a school where children are learning, a school with an energetic faculty, a school which is playing a pioneer role on the front lines of urban education.

What Wingate's experience shows is that it *is* possible to make inner-city schools work. It suggests, further, that the key to effectiveness lies not in gimmicks, gadgets, or fancy packaged programs, but in tough leadership, dedicated teachers, and sound educational practices. Indeed, it is heartening to recognize that Robert Schain and his staff are rather ordinary people, not geniuses or saints. All that they have accomplished lies within the grasp of every troubled urban learning institution. Why schools fail is a familiar story; how one of them—Wingate High School in Brooklyn—reversed the process of deterioration is a tale that offers hope to the schools of America's beleaguered cities.

George W. Wingate High School opened in 1955 in the midst of a white, mostly Jewish and Italian middle-class neighborhood of neat, two-story attached homes, on the border between East Flatbush and Crown Heights. Unlike many urban schools, Wingate stands on a relatively open site, with Kings County Hospital as its nearest neighbor and a Parks and Recreation Department field in its backyard. The school itself is architecturally unique—shaped like a banjo, with a long, narrow stem attached to a large, circular four-story building. This design, possibly intended as a metaphor for the joyousness of what was to happen in the classrooms, would eventually share the blame for the chaos that gripped the school in the late 1960s.

Wingate opened just a year after the Supreme Court's historic *Brown* decision, and was the city's first school zoned for integration. At the time, it was 85 percent white. Considering that New York's nonwhite school enrollment was only 30 percent in 1955, there was every reason to hope the ideal of integration could become a reality.

But that dream, both at Wingate and in the city school system as a whole, was frustrated by a steady trend. By 1965, ten years after Wingate opened, the proportion of white pupils had dropped to 48 percent, and in 1966 nonwhites became a majority in the city school system.

At Wingate, white-pupil enrollment dropped faster and faster each year—to 36 percent in 1968, 24 percent in 1969, 14 percent in 1970, 8 percent in 1971. By September 1977—when about 30 percent of the city's 1.1 million public-school students were white—there were only six whites in a student body of 3,200 at Wingate.

The school that in its first decade was a first-rate institution for highly motivated, college-bound youngsters began to fall apart. The staff that had done a fine job teaching middle-class white children couldn't cope with an influx of uninspired children who entered high school unable to read or speak English.

In 1968, the bitter three-month-long teachers' strike hit and shut down most of the city's public schools. Wingate stayed open, though, as its faculty split between pro- and anti-union factions in the struggle between the United Federation of Teachers and the militant black-community school board in nearby Ocean Hill–Brownsville. When the strike ended, faculty polarization and antagonisms did not.

The students, meanwhile, had become politicized by the inflamed atmosphere of the late 1960s: the black-power movement, the high school student-power movement, the anti-war

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Diane Ravitch is the author of The Great School Wars: New York City 1805–1973.

> "...By 1970, racial tensions had flared and the police were called in. Wingate's educators had lost control of the high school..."

movement, and the anti-authority attitudes of the counterculture. With the assassination of Martin Luther King Jr., in 1968, and the killings of students at Jackson State and Kent State, in 1970, Wingate was already in deep trouble.

Racial and ethnic tensions between both white and black students and native-born blacks and foreign-born blacks were flaring. In the spring of 1969, when 24 percent of the enrollment was still white, militant black students (some affiliated with the Black Panther party) organized and issued "non-negotiable" demands for student power. Anonymous posters appeared on the school bulletin board threatening violence against whites or Haitians or individual teachers. One called on blacks to "run the 'whities' out of Wingate," while another declared that "Wingate High School is going to the Haitians—Down with those French motherf - - kers now!" Even the convening of a parents' meeting—the standard cooling-off mechanism for school trouble—only made things worse. Meetings degenerated into name-calling exchanges, with whites blaming blacks for not disciplining their children and blacks charging that white students were getting favored treatment.

By that fall, white enrollment had dropped to 14 percent. Cherry bombs were thrown in the cafeteria, mysterious fires broke out in empty classrooms, and students were beaten up by gangs of their peers. At the end of October, the militant black students put on a play, which some students thought was intended "to get all the white kids out of the school." So bitter was its tone that a Haitian student wrote and complained to the principal that the play "should not take place in a school like this where there are about twenty different races."

A week after the performance the animosity was so intense that the principal signed an official memorandum of understanding with the local police, requesting that they be stationed in the building and on Wingate grounds to restore order.

The educational authorities had lost control of the school.

This was the school that Dr. Robert Schain walked into in 1970. He realized at once that Wingate High School was ungovernable. Schain had entered the New York City school system in 1939 as a substitute teacher and for 31 years had worked his way up through the professional hierarchy. But nothing in his education or training had provided him with answers to Wingate's problems. There were no experts or books or precedents to show the way. Whatever changes took place, he realized, would have to be devised on the premises, at Wingate, by those who would implement them.

Even on the face of it, the challenge was enormous. The curved banjo design of the school made it impossible to maintain adult supervision; within an instant, a running youth was out of sight. Additionally, the school has 46 outdoor exits, which created a tremendous security problem.

Schain was also immediately confronted with the presence of non-student loiterers and pushers, who had given the school a reputation as a "drugstore." The vice-president of the student government advised the new principal to "off [kill] the pushers"; Schain's less drastic, but totally effective, solution was to instruct the security guards to arrest intruders on sight and deliver them to the local police station.

With these problems alleviated, Schain turned his attention to the thornier problem of internal school discipline. He knew, though, that the students' negative attitudes could not be changed merely by get-tough measures. "There is no way," he says, "to control 3,000 kids who are intent on destroying a school. Not even 100 uniformed cops in a school would be enough."

Schain sought to get everyone involved in analyzing the school's difficulties and sharing responsibility for solving them. Eventually, he and community leader Lionel Daniels revived the school consultative council, which included students, parents, teachers, administrators, and community members and organizations, to discuss the situation. The main problems were quickly identified: drugs, discipline, and the relevance of the curriculum to students' interests.

The first new program, which everyone agreed was necessary, was a Basic Skills Mini-School. Nearly 90 percent of Wingate's entering freshmen read at least two years below grade level; a substantial number cannot even read on a third-grade level. This latter group attend the Mini-School in a separate building, where they learn to read in a highly individualized and supportive program. "Many students become disruptive because they don't want to admit that they never learned how to read," says Schain. In the Mini-School, they get a chance to start fresh without being made to feel inferior. When they reach a sixth-grade reading level, they may move into the main high school building, where they have daily "corrective reading" classes to continue to build their reading ability. Also, it was decided that reading would be taught in *every* classroom, with methods developed to integrate it into lessons from math to commercial art.

Another new program, also housed in a separate building, is the Wingate English Academy for non-English-speaking students, most of whom are French-speaking Haitians. The Academy is based on the Israeli concept of *ulpan:* total immersion in the English language five hours a day for one or two semesters. When the Academy students move back to the main building, they are given a daily language lesson to maintain their progress in English and may choose to take academic subjects and career courses in either English or a combination of French and English. So successful is the program that attendance is better than 90 percent, and there are no discipline problems.

Wingate Prep, another off-site program, prepares seventeen- to twenty-year-old students who would be too discouraged to try for a degree if they had to accumulate high school credits to earn a high school diploma and, in effect, drop back into society.

Wingate has pioneered a number of interest-based programs to motivate students who are earning good grades but are turned off by the traditional curriculum and want to specialize in a chosen field. There is a Legal Institute for those who want careers in the law; a Medical Science Institute for some 100 students interested in medical careers; and, this fall, an International Relations Institute will be established.

Also, for about 75 so-called "high risk" students who were likely to drop out of school, there is a flight-training program, taught by an Eastern Air Lines pilot. These students study aerodynamics and science, and once a week they travel to an airfield in Farmingdale, Long Island, where they learn to fly.

And this past year, the Career Exploration Program was created for ninth-grade students whose records showed a consistent lack of success in school. The goal is to identify the stu-

GEORGE W. WINGATE HIGH SCHO

High school renaissance: *A decade ago, Wingate was torn by racial strife; today, there is calm and serious learning within.*

Photographed by Larry Williams

"...When Schain became principal, the curriculum fit on one page. Today, four pages are needed for the array of courses..."

dents' potential career interests and kindle a motivation to learn.

As things progressed, an honors program was reinstated, giving solid, advanced courses to students. In fact, through it all, Schain's staff has emphasized substantive programs and avoided "fads" such as rap sessions or consciousness-raising groups.

Another staff innovation began with the teachers' decision that few standard textbooks fit the students' needs. So they wrote their own. One book shows how to teach reading in subject areas; the other is a newly developed mathematics curriculum which relates mathematics to real-life situations. And, in a spirit that John Dewey would have applauded, both books were published by printing students, establishing "The Wingate High School Press" imprint.

In 1970, Schain's first year at Wingate, all of the school's courses could be listed on a single page and were respectable, if unimaginative. By 1978, four pages were needed and included an impressive array of studies ranging from "Law & Literature" to "Greek Mythology."

The problem-solving process that Schain initiated forced teachers to define and tackle the basic educational problems of the children themselves. From this attitude came an educational renaissance within the staff, a flurry of ideas, a willingness to learn from one another and to share responsibility.

Some teachers didn't like the new regime and left, and a few teachers, Schain decided, were professionally unfit, and he brought them up on charges. This is never an easy thing for a principal to do. It is time-consuming, doesn't always work, and can sometimes backfire by severely damaging staff morale. But Schain convinced his faculty that he meant to make Wingate a good school again, and they stuck by him despite the shake-up.

Though cutbacks reduced the school's faculty from 190 in 1975 to 140 in 1978, the teachers today seem to have a strong sense of purpose. They know that these adolescents' future lives depend to a large extent on the quality of their experience at Wingate; for many of them, Wingate is a last chance before adulthood. The teachers speak warmly about their students, about their eagerness to learn and their cooperativeness, but they recognize too the tremendous outside pressure on them: family situations and the severe educational handicaps that so many pupils arrive with. Yet, there is a toughness of approach, a no-nonsense commitment to the importance of the academic work that must be done. Joan Reagan, the coordinator of the Medical Science Institute, calls a pupil's parents if he or she is twice late to class; once more, and the student risks expulsion from the program. Reagan says, "The kids don't object to the strictness, because they know we care about what happens to them."

New curricula, new programs, new methods, new attitudes. What difference have they made? Those who knew the "old" Wingate vividly recall a bedlam, a school where almost no teaching was possible. Wingate today is orderly and disciplined. The local police precinct reports that the school is no longer a trouble spot, no longer a haven for drug pushers. In contrast to the violent youth gangs of a decade ago, the "new" Wingate has produced a corps of 32 youngsters who run an escort service for the elderly in a nearby housing project. While Wingate uses Board of Education security personnel to regulate the flow of visitors, it employs no uniformed guards in the halls. The curved corridors, once regarded as impossible to control, are quiet except for the movement of students on their way to meetings or classes. The cafeteria rings with laughter and conversation, a scene far removed from the melees of a decade ago, when fights and gambling were the usual lunchtime occupations.

The incidence of vandalism is one way to measure how students feel about their school. A principal may underreport incidents, but broken glass panes must be reported in order to be replaced. In 1969, 268 glass panes were broken at Wingate; like a barometer of student hostility, the number climbed to 448 in 1970. Last year, only 74 glass panes were broken while similar Brooklyn high schools reported three to ten times as much breakage.

Attendance is another sensitive measure of a school's effectiveness. In the selective high schools, like the Bronx High School of Science, which admit students by competitive examination, attendance ranges from 85 to 90 percent annually. Among the so-called "turnstile" schools that accept whoever is assigned to them, average attendance is about 65 percent. In some especially troubled high schools, attendance averages only about 52 percent. Wingate's attendance in 1970 was 65 percent. It is now up to 78 percent, one of the best attendance records among the city's nonselective high schools.

The Basic Skills Mini-School has improved the reading scores of most of its students. While some students continue their truant behavior, others make spectacular gains, like the student who raised his reading level from 2.2 (second grade) to 10.3 (tenth grade) in two years. Generally, the typical Mini-School student begins on a fourth-grade reading level and gains about a year of reading ability after a year's work. This doesn't mean that Wingate has "solved" the reading problem; nonetheless, long strides have been taken toward that end.

Yet, even with the educational revival at Wingate, the problems confronting the school are mammoth. Each year, the entering class brings another 800 youngsters, some illiterate or nearly so, some non-English-speaking, some having known only frustrations and failure in school. And among the sophomores, juniors, and seniors, the task of remedying past deficits in their education remains a massive undertaking.

So while Wingate's example shows that even the most troubled urban school *can* be saved, it suggests, too, that the educational experience would be far less difficult if efforts like Wingate's began in the early grades.

The most eloquent testimonial to the "new" Wingate came from Mendy M., a 1976 graduate now enrolled at Brooklyn College. When Mendy came to Wingate, she had a history of serious disciplinary problems, hostility toward school, and poor reading skills. Shortly after her graduation, she wrote to thank her teachers at Wingate:

> When I first came to Wingate I didn't like staying in class all day. So I would leave whenever I wanted to. But then I was asked to come to the minischool and try it out. At first I didn't like it but I stayed.
>
> The teachers don't treat you as if you was just a student, but as a person. They help you find yourself and help you to become someone and not just some thing. I would like all of my teachers to know that I will always have you in my heart, because without your help, I don't know what I would be doing now.

As Robert Schain likes to say, "You can't fool kids."

Answers to Hard Questions

By Randy Cohen

It's pleasant to report that some of the difficult and profound questions of our age do have answers. Forty-one questions, more than twice the usual number, are answered right here. Maybe it will help.

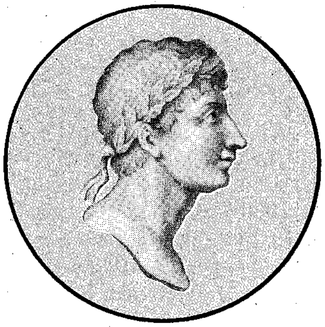
How many ways do I love thee?

In number XLIII of *Sonnets From the Portuguese,* Miss Barrett loved Mr. Browning nine ways, unless "with the breath,/Smiles, tears, of all my life" is considered to be three separate ways, in which case she loved him a total of eleven ways. If each sonnet is itself a way, she loved him 44 ways.

The Joy of Sex provides another approach to listing the ways of loving, defining 27 "starters," 34 "main courses," and 63 "sauces and pickles," for a total of 124 ways.

The Kama Sutra of Vatsyayana lists, among other things: nine types of passion or carnal desire; four kinds of love; three types of men and three of women, making for three equal and six unequal unions.

A caution: The criminal codes of most states also list ways of loving; these, however, are punishable by a fine, a prison term, or both.



Culver Pictures

Who wrote the book of love?

Ovid wrote *The Art of Love,* also known as *Ars Amatoria.* It is introduced as "a book for the man who needs instructions in loving." Unlike the authors of *The Joy of Sex,* Ovid had the good sense to discuss remedies for love.

What are the wages of sin?

In New York, current market value puts them at about $20 for once and $50 for the entire night. A variety of options are available at extra cost. If one has a car, certain no-frills sins can be performed at discount rates.

Is there no balm in Gilead?

Perhaps not, but this is unconfirmed. There is, however, a bra in Gilead. The Gilead Manufacturing Corporation of 200 Madison Avenue produces a variety of lingerie at its factories in Mt. Gilead, North Carolina.

Stephanie L. Marcus

How much is all the tea in China?

Official figures of the Chinese government are unavailable, but the Food and Agricultural Organization of the United Nations estimates the 1977 production at 336,000 metric tons.

According to Steve Chao of the East Horizon Import Corporation at 35 Walker Street, 10,018,204 pounds of Chinese tea were imported into the United States last year. Depending on whether you compute this at $2 a pound for basic black or at $12 a pound for chrysanthemum or flowery jasmine, the wholesale value of all the Chinese tea in the United States would be either $20,036,408 or $120,218,448.

How many coals are there in Newcastle?

Sarah Jack of the British Information Services explains that production records are kept by district. The northeastern mining area, including Newcastle, mined 14,900,000 tons of hard coal in 1977.

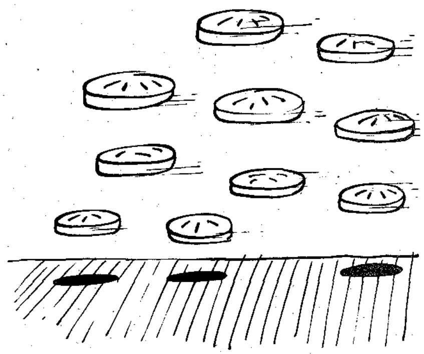
They've got an awful lot of coffee in Brazil. How much?

Indeed they do have a lot, but not as much as they used to have. "Frost in mid-July was probably the most damaging thing to happen in the history of Brazil," says a spokesman for George Gordon Paton, Inc., publishers of *Coffee Intelligence*. "Usually, frost just hits the top of trees. This damn thing went right down to the roots."

Recent figures, given in 60-kilo bags:

1974–75	27,500,000
1975–76	23,000,000
1976–77	9,300,000
1977–78	17,000,000 (est.)

Coffee Intelligence is a daily market report used by the trade. Says the spokesman, "Anyone who trades coffee who's worth their salt will use our magazine." (Note: Salt is currently worth 14 cents a pound retail at the Grand Union.)

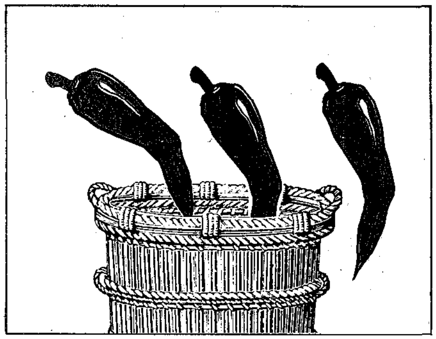


How fast do hotcakes sell?

An individual International House of Pancakes turns over about 1,000 hotcakes on a Sunday, upwards of 800 of them buttermilk pancakes. Weekday tallies are around 200 per diem. The average yearly sales per restaurant top 69,000. Total pancake sales for the franchises exceed 3,264,000.

How flat is a pancake?

The standard IHOP pancake is about a quarter inch high and about five inches in diameter.

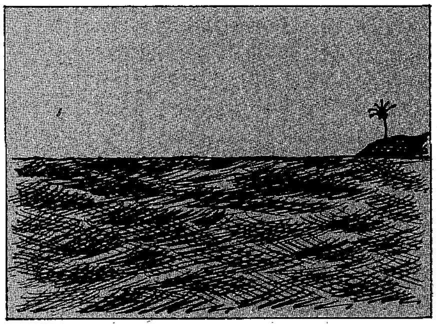


How many pickled peppers in a peck?

Maxie, who works downstairs at Schacht's Deli on Second Avenue, reports that a quart jar of filleted sweet peppers contains 13 to 15, or about 104 to 120 per peck. Whole hot peppers are packed 18 to 20 to the quart, giving one 144 to 160 hot pickled peppers per peck.

How deep is skin-deep?

The dermis is from one sixteenth to one eighth of an inch deep. An average adult has about eighteen square feet of skin, weighing about six pounds.



J. C. Suares

How deep is the ocean; how high is the sky?

At its deepest, in the Marianas Trench, located in the Pacific, the ocean reaches 11,034 meters.

Average depths:

Pacific	13,739 feet
Atlantic	12,257
Indian	12,704
Arctic	4,362

The layer of air we breathe is about 10 miles high, but the atmosphere extends to 600 miles. The ozone layer, pending further applications of deodorant spray, ranges from 12 to 21 miles above the earth, with traces as low as 6 miles and rising as high as 35 miles.

How high the moon?

On the average, it is 238,857 miles from earth. The highest mountains *on* the moon are located in the Liebnitz and Doerfel ranges near the lunar south pole, with peaks of over 26,000 feet.

How high are you when you are high as a kite?

Mark Skwarek of Go Fly a Kite, at 1434 Third Avenue, recalls that kites have been flown to altitudes of 29,000 feet. A prime concern, he notes, is the weight of the string. The parafoil kite is the type capable of lifting the greatest mass.

How quick is a wink?

The duration of a wink ranges from .28 second to .1 second, according to *The Physiology of the Eye*, by Hugh Davson (Blakiston, Toronto, 1949).

How fast is greased lightning?

With or without grease, lightning travels at 186,000 miles per second, the speed of light.

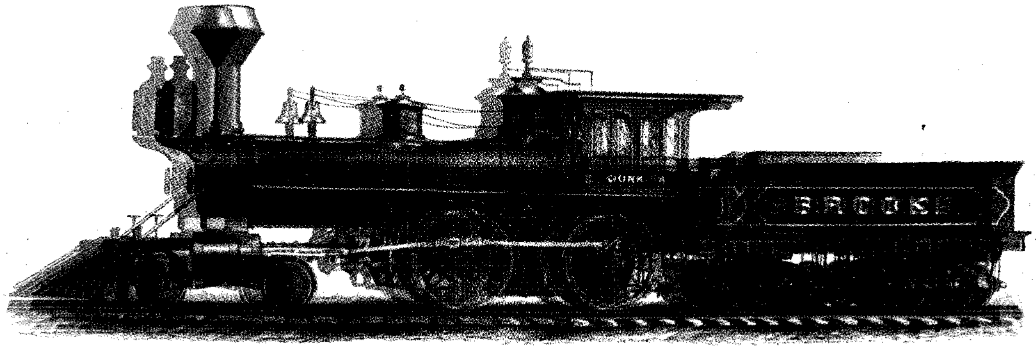
How hot is a pistol?

Precise figures are hard to come by. The temperature depends on type of gun, type of bullet, rate of fire, and number of rounds fired. A salesman at the John Jovino Company, gun dealers, at 5 Center Market Place, was asked how hot a .38-caliber police special would get if its entire load were fired as fast as one could pull the trigger. He replied: "Too hot to handle."

Faster than a speeding bullet. How fast?

Lieutenant Frank McGee of the NYPD notes that it depends on the bullet's weight and composition and the type of gun. The redoubtable .38 police special delivers its message at about 875 feet per second, the .357 Magnum at about 1,275 feet per second, and the .44 Magnum at about 1,200 feet per second.

According to the rifle industry's standard tables, the fastest bullet is a .220 cap S Swift cartridge fired from a high-velocity .22-caliber center-fire rifle. It travels about 4,000 feet per second.



More powerful than a locomotive. How powerful?

The type SDP-40F locomotive used in U.S. passenger service has about 3,000 horsepower. [Insert Long Island Rail Road joke here.]

Is a bird in the hand worth two in the bush?

Antzis Live Poultry Market, 1355 Amsterdam Avenue, provides various birds in the hand, either plucked or unplucked. Chickens go for 75 cents a pound, ducks for $1 a pound, squab for $3 apiece. Old pigeons, said to be rather tough, cost $1.50 a pound, and guinea hens are $2.40 a pound.

Spring Farm, in Sag Harbor, offers a variety of bird-in-the-bush packages. The basic rate for pheasant is $140 for a party of four. The party may take ten birds, with a charge of $12 for each bird over the ten allowed. The rate for quail is $150 for twenty birds, plus $6.50 for each bird over the first twenty. A guide and a dog are provided, but one is not permitted to shoot either the dog or the guide. If one provides his own dog, there is a $20 reduction in price.

Culver Pictures

How rich was Croesus?

Croesus, king of Lydia, made it big in the conquest game. From Herodotus, Book I, Chapter 50, comes this account of a sacrifice Croesus offered at Delphi: 3,000 head of cattle; 4 pure-gold bricks weighing 2½ talents (140 pounds) each; 115 pale-gold bricks, 2 talents (116 pounds) each; lion wrought with fine gold, 10 talents; gold and silver bowls; four casks of silver; two lustral vases; silver basins; gold statue of woman, three cubits high; necklace and girdle of wife; gold shield and lance.

How much is a king's ransom?

While returning from the Third Crusade, Richard the Lionhearted was kidnapped by Duke Leopold of Austria and held for over a year in a dungeon by Henry VI, Holy Roman emperor. Money for his ransom was raised by taxing Richard's subjects and confiscating crosses and vessels from the churches. The total cost of the ransom came to nearly 150,000 marks. This, along with the cost of the Crusade, virtually bankrupted Great Britain. This is *the* king's ransom.

More recently, the Associated Press reported that in just the last two years in San Salvador alone there have been at least nineteen kidnappings resulting in ransom payments of more than $5-million.

If one is worth one's weight in gold, how much is one worth?

A 150-pound person is worth $408,000 in gold, currently trading for about $170 an ounce. He is worth about $11,930 in silver, and about $480 in Bumble Bee solid white tuna, at current Grand Union retail costs. His worth in Grand Union domestic Swiss cheese is about $373.

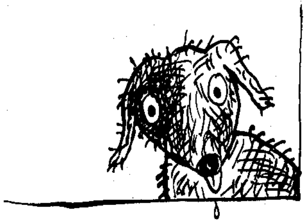
If one wishes to speculate, this 150-pounder is worth $110.40 in July options for frozen pork bellies, at current trading prices on the Chicago Mercantile Exchange.

Is a picture worth a thousand words?

Playboy pays about 40 cents a word for feature articles, preferring them in blocks of around 5,000 words. They pay $600 for a full-page color picture, making it worth 1,500 words. A black-and-white picture is valued at $300, making it worth 750 words.

These prices vary greatly among different magazines. *Muscle Magazine International* pays 6 cents per word for "articles on ideal physical proportions and importance of protein in the diet," according to *Writer's Market.* A caution: "We do not go in for huge, vein-choked muscles and do not want to see any articles on attaining huge muscle size." For a glossy black-and-white exercise photo, it pays $8, the same as for 134 words. A color photo, suitable for the cover, brings in $100, the equivalent of 1,666 words.

Vegetarian Times pays 1 cent per word and $5 for a photo, equivalent to 500 words.



How much is that doggy in the window?

At American Kennels on West 8th Street, that bichon frise in the window goes for $300. The beagles run for from $100 to $250, and the Lhasa apsos cost from $200 to $400.

Up at the ASPCA at 441 East 92nd Street, where the doggies are not in the window, you can adopt a tail wagger for a $10 service charge, plus $8.50 for the city license fee. This is a real bargain, especially as there is no longer a charge for neutering. Carolyn Thompson of the ASPCA says, "We have every size, shape, and breed of dog, and if we don't have it we'll get it."

What is the lion's share?

Marie Lawrence of the Department of Mammals at the American Museum of Natural History reports that "the adult lion corners the kill, taking whatever he can; the cubs fare badly, but the lioness (who catches the food) can hold her own."

How long is a coon's age?

Raccoons live up to thirteen years in the wild.

After how many a summer dies the swan?

After 25 to 30 summers dies the swan. After not so many a summer dies the swine. Pigs have a life expectancy of from 10 to 27 years.

How high is knee-high to a grasshopper?

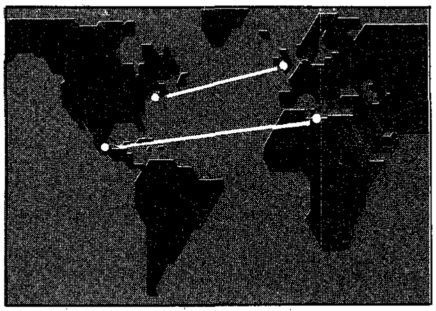
Alice Gray, entomologist at the Museum of Natural History, notes that the length of the tibia could be anywhere from less than one millimeter to more than an inch in the large grasshopper *Romalia microptera.* She adds that there are 120,000 varieties of grasshopper, the young of some being "barely visible," while others are "huge."

How fast is a snail's pace?

Dr. William K. Emerson, malacologist at the Museum of Natural History, indicates that the average land snail moves at about two inches per minute "by secreting a substance on which it arduously slides." The speediest of snails, *Velifera gabbi,* the Costa Rican Mountain Snail, though a mere one eighth of an inch in diameter, races along at eighteen inches a minute when threatened by drying sunlight.

It's a long way to Tipperary. How long?

From Times Square to Clonmel, the seat of Tipperary, a county in southern Ireland, is a distance of about 3,381 miles. If one ventured this journey via express velifera, flat out with no stops, it would take at least 22 years, 229 days, and 16 hours.

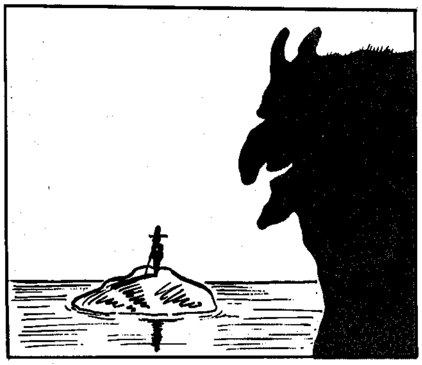


How far is it from the halls of Montezuma to the shores of Tripoli?

David Ewen notes in *American Popular Songs* (Random House, 1966): "Though the identity of the lyricist is unknown, he is believed to have been a Marine officer, a member of a battalion of 40 men, the first to come to Mexico City in 1847 during the Mexican War." Tripoli, in Libya, where the marines fought against Barbary pirates in 1805, is now known as Tarabulus. It is about 6,560 miles from Mexico City, as the crow flies. If the crow takes a troop ship, it is farther.

How far is it between the devil and the deep blue sea?

"The devil" refers to Scylla, an Italian rock just across the Straits of Messina from the whirlpool located off Cape Peloro, Sicily. This whirlpool, the basis for the Charybdis myth, is referred to as "the deep blue sea." From the devil to the deep blue sea: four miles.



How are the mighty fallen?

"How are the mighty fallen
in the midst of the battle! . . .
How are the mighty fallen
and the weapons of war perished!"

In II Samuel 1: 25 and 27, David cries out the above on hearing of the death of Saul and Jonathan from the Amalekite. The mighty fell in the battle between the Philistines and the Israelites, who were totally defeated. Three of Saul's sons were slain, and in the accepted version, Saul fell upon his own sword after requesting to be killed.

More recently, in the case of L. Patrick Gray, the mighty were fallen when a federal grand jury brought in indictments for conspiring to deprive American citizens of their civil rights by ordering agents to break into their homes without warrants. Consider also the falls of David Begelman and Richard M. Nixon.

Are there 8 million stories in the naked city?

Not lately. According to the 1976 census, there are 7,453,600 stories in the naked city. Of those, 1,228,000 are Jewish.

At what temperature wouldn't butter melt in one's mouth?

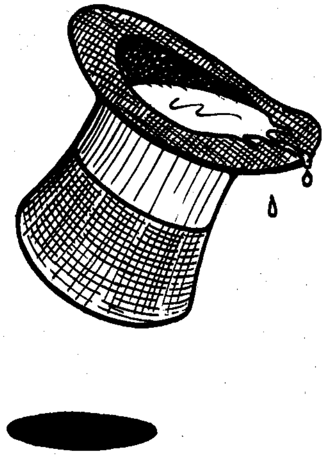
The American Butter Institute reports that the melting temperature of butter is 93.2 degrees, so one would have to be a very cool customer. In fact, to maintain a body temperature of 93.2 degrees, one would have to be a fairly dead customer. The Institute adds that in 1976 the average American consumed 4.4 pounds of butter.

At what point did the straw break the camel's back?

In his *Treatise on One-Humped Camels in Health and in Disease* (Haynes & Son, England, 1927), A. S. Leese reports that camels can generally carry from 300 to 1,000 pounds, while "the very best animals" can manage 1,200 pounds. The record for camel capacity in Australia is 1,904 pounds, just under a ton. Any straws added beyond this would probably do the trick. Camels, by the way, have been known to pull loads of up to 10,000 pounds.

How many bricks are there in a ton?

This being the brick-carrying capacity of the king of camels, a ton of bricks consists of 444 U.S. standard bricks, each being 2¼ inches by 3¾ inches by 8 inches, and weighing four and a half pounds. This represents enough bricks to build a wall one brick wide and 83 feet 3 inches tall, or just eleven and a half times the height of Kareem Abdul-Jabbar.



J. C. Suares

How much rain in a hatful?

Poet Kathy Acker's pearly-gray fedora, size 7, holds nine cups of rice. While this technically represents a hatful of grain, it corresponds to an equal amount of water.

Where have you gone, Joe DiMaggio?

As every sports fan knows, Joe has gone to the Bowery Savings Bank and to Mr. Coffee.

How are things in Gloccamora?

"Things are terrific," says Bill McGirk, the new bartender at the Gloccamora Pub at 304 Third Avenue. The Gloccamora is owned by Mike Keane from Galway (Bill is from Dublin) and features sawdust on the floor, Bass ale on tap, and Irish music on the jukebox. On Wednesday through Saturday evenings, the live performers are Jerry Neegan, Jo "Banjo" Burke, and Patty Moriarty. There is no Gloccamora in the Ould Country. ■

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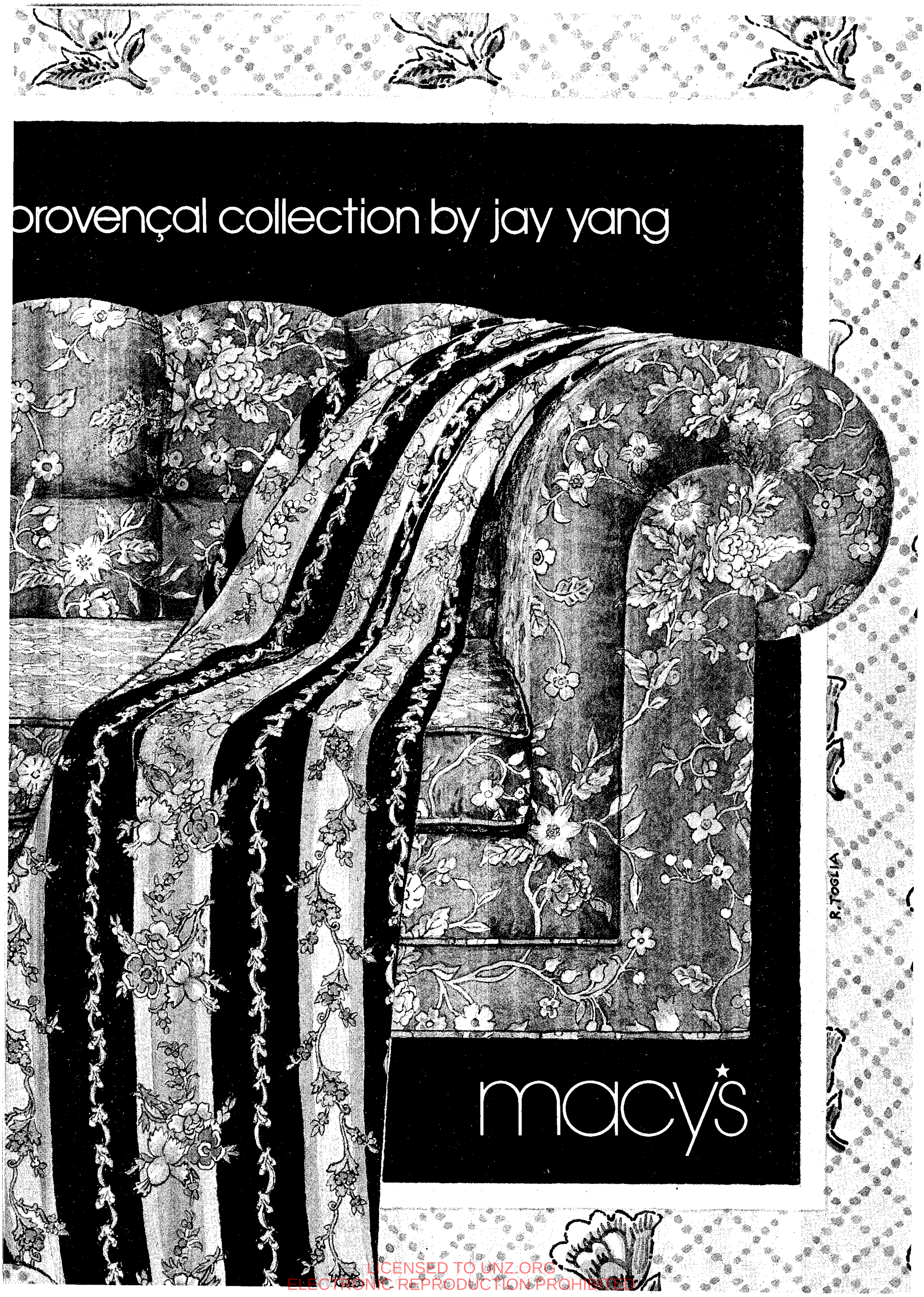
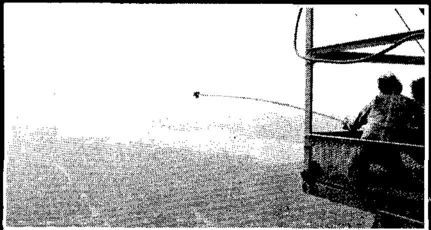
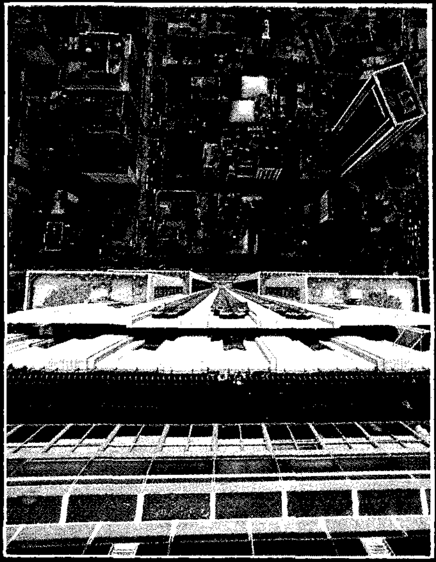

provençal collection by jay yang
macy's
R. TOGLIA

An Obsession With Empire: From the Top, From the Bottom, From a 27-Foot Pole

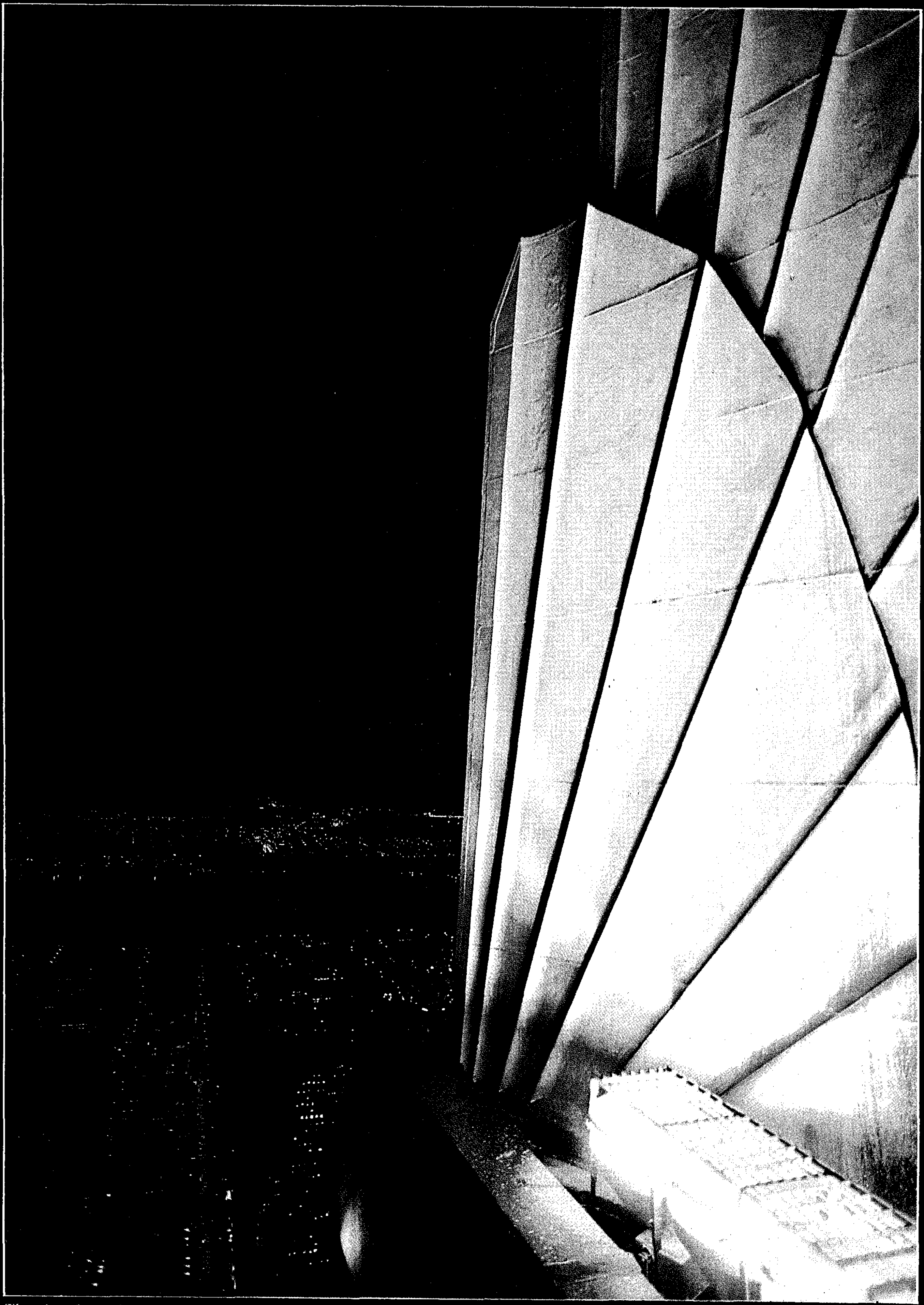
By Tom Bentkowski



The man wielding the strange apparatus in the picture above is neither an environmentalist checking air-pollution levels nor a daring meteorologist gauging the speed of the wind. He's Peter B. Kaplan, who for the last two years has been obsessed with photographing the Empire State Building in daylight and darkness and storms, from the bottom and from the very top. To capture a vision of the building that no one has ever seen, he has even attached his motorized Nikon to a 27-foot pole and simulated the eerie vision of a man able to stand in space. The swirling winds and uncertain leverage of the pole complicate the task, and Kaplan, who has been nicknamed "King Kong" Kaplan after 40 trips to the top of the tower, had the foresight to take out a million-dollar insurance policy before thrusting his camera out into space. But standing at the top of the building, looking down on the grid of streets—like power lines drawing their energy from the most enduring monument to the city's life—Kaplan knows that he has come closer to this pile of stones than anyone [illegible] my city," he says proudly [illegible] my building."



Red, white, and blue: For the Bicentennial, the Empire State Building was bathed in colored lights for the first time. Top right, Kaplan's Nikon was attached to a 27-foot pole, equipped with a super-wide-angle lens, and pointed straight down. Above, white light bounces off the surrounding fog at night.



The view from the ninety-fourth floor: This was the Thanksgiving lighting at 8 p.m. The fanlike shell forms the base of the tower.

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In fact, about the only thing these limited editions seem to lack is quantity. So if you want one, you'll have to hurry.

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After a taste of our Champagne, other cars will look pale by comparison.

the limited *Champagne Edition II*

VOLKSWAGEN DOES IT AGAIN

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Why Johnny Can't Write Good And Don't Need To

By Walter L. Updegrave

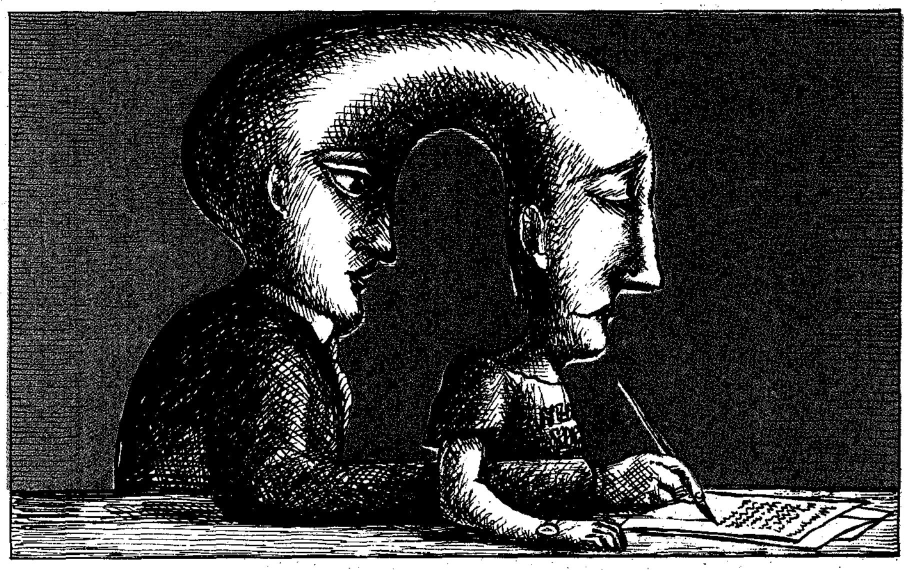
"...For a mere $6.50 per page, a student can buy a tailor-made, individually researched paper on the topic of his choice..."

Times Square is a mecca for business enterprises which operate in that nebulous area between the polar extremes of strict legality and outright illegality. In March 1977, Times Square became host to yet another commercial endeavor of dubious moral, if not legal, status: Collegiate Research Systems, Inc.—otherwise known as the Term Paper Company.

Collegiate Research began its New York operation in a two-room basement office at 1 Times Square. The office was sparsely furnished—two desks, a Pitney-Bowes postage scale and meter, a 3M duplicator, two telephones, a few file cabinets. This equipment was sufficient to supply the student population of metropolitan New York and the rest of the Eastern Seaboard with enough term papers to take each student through his eight undergraduate terms on into higher education—if he could afford it.

Collegiate Research operates a network of offices across the country and depends as well on a thriving mail-order business which distributes a catalog of term-paper offerings in virtually every academic discipline. The company this year moved to a three-room suite on the fifth floor of 51 East 42nd Street, which is located in an area populated by many reputable magazines and journals. Collegiate Research is coming up in the world.

The service offered by Collegiate Research goes by many names. Academicians brand it plagiarism; students call it convenient; and school administrators condemn it as outright cheating of the worst kind—the buying of another's original thought.



But John Magee, the young owner and founder of Collegiate Research Systems, defends his company's existence by saying: "We're simply selling information—in a different form, but it's still information. We publish and distribute educational material. We're no different than Monarch Notes, Cliff Notes, the encyclopedia, or the public library."

The "different form" that Magee's information takes is custom-written research for students—Magee refrains from using the phrase "term paper," preferring "research study." For a mere $6.50 per page, a student can buy a tailor-made, individually researched and written paper on the topic of his choice, outfitted with a customized number of footnotes and bibliography sources. The paper is handed over to the student in conventional undergraduate-term-paper form, all ready to be handed in.

For $10 per page, you can get the same paper written on a graduate level. Supposedly both writer and content of the graduate-level paper are of higher caliber.

Throw in yet another $5 per page, and you rate a master's thesis. If you pay $25 per page, Collegiate Research will put you on your way to a Ph.D. by writing your doctoral dissertation. Because of the complexity of these latter undertakings, a customer is advised to order well in advance of his deadline date—Collegiate Research will be happy to arrange collaboration between writer and customer.

Ordering a research study is about as complicated as ordering a pepperoni pizza. The easiest way to order is to stop by the office; that way a student

Illustrated by Eugene Mihaesco

"...By 1977, Magee's research service was available to any student in the United States with the price..."

doesn't even have to pick up a pen to write out the order. But for those who can't come in, easy-to-fill-out forms make the purchase as painless as possible. A client need only state the topic of the paper, number of pages desired, number of footnotes and bibliography sources needed, with some instructions to advise the writer on his approach to the topic. That's all, except for the fee. In advance. Money orders or cash. No personal checks accepted. No guarantees on the grade the paper will fetch.

Of course, a sizable portion of the student population can't afford $6.50 per page. For these unfortunates, Magee offers an alternative. For as little as $2.75 per page, a student can order a pre-written-and-researched paper from the term-paper catalog.

The catalog contains between 3,000 and 3,500 prepared research papers on topics in every academic endeavor. The subjects range from such esoteric studies as "The Abolitionist Movement in the South Before the Civil War" to a review of the best-selling *Zen and the Art of Motorcycle Maintenance.* The catalog lists the titles and vital statistics of each paper: number of footnotes, number of sources in the bibliography, and academic level of the paper, together with a synopsis of the paper's content.

A paper, "The Architecture of Robert Venturi," originally written for an architectural student who paid $10 per page, was offered for sale under the same title in the catalog for $2.75 per page.

Magee pays the writer only once, about $3 a page, for the work. There are no royalty checks. The next time the paper is sold, Magee gets $2.75, the writer zilch. The time required for photocopying is the only constraint on catalog sales, so,conceivably, a catalog paper could be sold and re-sold all day. Magee incurs only photocopying, postage, and paper costs—which may total less than 10 cents per page.

Magee opened the first Collegiate Research office in Camden, New Jersey, in 1973, shortly after his graduation from the University of South Carolina. The business flourished from the beginning. Then, says Magee, "it hit the media and our legal problems began."

But the early legal problems were more nuisance than serious challenge. Even when the media picked up on the significance of Magee's operation, they tended to underestimate the prevalence of his service in the student world. Magee and his company were given the cursory examination afforded any number of curious, but assumedly transient, phenomena.

"We opened an office on the Coast, in Los Angeles, in August of 1975," Magee recalled in outlining the company's history. "It was beautiful. Business was great from day one." In February 1976, he opened a Rutherford, New Jersey, office, then one in Chicago.

Where Magee had no office, he drummed up business by advertising in publications on college campuses. This fostered a mail-order business which effectively extended his domain throughout the South and Southwest. By the end of 1976, Magee's service was available to any student in the United States with the price of the paper and the postage.

But it was in 1977 that Magee's biggest breakthrough came—the opening of his New York City office.

Magee had always depended heavily upon New York students for patronage, handling most of the New York orders through the Camden office. But a student who procrastinates in writing a paper or who cannot draw together his scattered resources to coordinate pen, paper, and thoughts is likely to fail in the task of filling out, addressing, stamping, and mailing an order form. Magee felt an office in the city was indispensable.

"L.A. is nice, but New York has it all over the West Coast for term papers. We sell papers as fast as our writers can write them. There's always work in the office; it's never slow. The students up here have money too. People shell out money like, you know, like it's nothing. They want the paper and that's it."

Scarcely two months after the grand Manhattan opening, Magee was subpoenaed by the New York State attorney general's office. The reason: to see if there was cause to open a grand-jury investigation of his business.

Magee appeared, answered a few questions, and left unscathed. Nothing happened. Business continued as usual.

Magee made another court appearance in September 1977. The attorney general's office appeared bent on business this time and Magee was ordered to bring all company records for presentation to the attorney general.

"After our first run-in with the attorney general, I knew they didn't have anything on us. This is just harassment. It's a typical fishing expedition they go through. You know, bring all your records, books, etc. They don't know what they're after."

Nevertheless, Magee retained a lawyer, Martin Ozer, to represent him at this second appearance. He was being considered for prosecution under Section 213-b of the New York State Education Law, which prohibits the sale to students of research materials which will be handed in for course credit. This week, the attorney general will attempt to enjoin the continued operation of Collegiate Research.

While he is personally liable for prosecution under the New York State law, since Collegiate Research is his own individual proprietorship, this fact works to Magee's advantage in another, more important, way. Under subpoena, a corporation does not have the right to invoke the Fifth Amendment; a proprietorship does.

"We showed up with the requested documents just so we wouldn't be liable for contempt of court," explains Ozer. "And then, like any attorney worth his salt, I counseled Mr. Magee to plead the Fifth Amendment."

The crux of the legal issue concerning Magee and his company comes down to one question: Does John Magee knowingly supply students with papers that will be handed in for course credit? To be found in violation of the education statute, intent of wrongdoing, as well as fact, may have to be proved.

Regarding intent, Magee makes his position clear. "We supply a research material. It is only to be used as a research tool. When I sell a term paper to a student, that's how I assume he's going to use it. I don't follow the student home to see what he does with a paper after he buys it."

All customers must sign a condition-of-sale agreement, which reads in part: "I will not copy or plagiarize your research materials. This study will not be claimed as my own work, nor used by me to fraudulently obtain academic credit, but will be used for reference or research purposes."

On a recent visit to Collegiate Research's Times Square office, two interesting research requests were sitting on Magee's desk, waiting to be assigned to writers. Attached to each was the signed condition-of-sale agreement.

The first was a take-home final examination for a psychology course. The professor had prepared a case study to which the student was to lend an interpretation. Along with the professor's exam and instructions, this student had attached additional directions in his own handwriting: "How would Frued [*sic*], Adler and Jung analyze the above case?"

When Magee was confronted with this assignment, clearly labeled "Final Examination" at the top of the page, he claimed, "That must be a mistake. We don't take orders like that. That shouldn't be here."

The second order was also for a final examination, this one for a course entitled "Political Science and the Mass Media." It was a take-home essay assignment where the student could choose from several proffered questions. At the bottom of the exam, the professor had added in the way of advice and encouragement: "Breathe deep, think hard, have fun!"

On one occasion, a New York student ordered a business case study to be accompanied by a poll of 70 New York businesses. For delivery within two weeks! Such a task was clearly impossible, if pursued conventionally. The solution proposed by the manager of Collegiate Research's Camden office was unconventional. "Just make the results up, that's all. Make it all up," he told the assigned writer. Sure enough, in two weeks the bogus study and results were there. The order was filled.

Then there was the student who had all his papers written by the same writer so his "style" would not vary from assignment to assignment. And the New York student who picked a paper from the research catalog and asked to have it re-written so she would get only a C grade—"I'm not doing so well in the course, and the catalog paper is too complicated." And the MBA candidate who ordered a 100-to-125-page thesis at $15 per page because it was too much trouble for him to return from the Virgin Islands to research it.

"I see us spotlighting inadequacies within the educational system," John Magee says. "A lot of students haven't even been taught basic research skills. If the people knew how to write papers and were taught properly, they would not have to come here.

"We operate in the open. That's why we catch all the flak. We're open about what we do. Instead of eliminating us, schools should get back to the three R's, the basics."

This statement is about as close as Magee comes to admitting that his products are ever handed in for course credit. In the same breath, however, Magee retreats to his official position. "If they use the service properly, it aids them. It eliminates wasted time. They can get the precise information they're looking for."

One Saturday in Magee's subterranean Times Square office, a Brooklyn College student sat looking through the Collegiate Research catalog. "I'm looking for *Sons and Lovers,*" he said without looking up. "It's by H. D. Lawrence. I think it comes under 'Literature.' "

When someone suggested he look under D. H. Lawrence rather than H. D. he looked up quizzically from the catalog. He shrugged his shoulders and granted a vague affirmative.

The office manager informed him that the *Sons and Lovers* paper was not in the office at the moment. He picked up the catalog, flipped through the pages a few seconds, and said, "I'll take a crack at this one—*Women in Love.*" A smile spread across his face as he said the word "love." He grinned as if anticipating a pornographic version of *Little Women.*

Requests from the whole spectrum of American universities have come across Magee's desk—from Harvard all the way down to the smallest community colleges. Consider the following:

When a man whom we'll call John Sykes was a student, he used the service so often that he had a credit balance at the Camden office from which Magee deducted the cost of the papers he ordered. True to the claim Collegiate Research makes in its catalog, the company helped John Sykes through many a "pain-in-the-neck course." Sykes finally was graduated.

He went to work for a Florida company which manufactures heavy machinery. When the company considered expanding into foreign markets, the president asked Sykes to prepare a background report detailing the risks and rewards of such a venture. John Sykes, the young college graduate with a business degree, was the logical choice for such an assignment.

But John was never very good at compiling and writing research. With Collegiate Research around, he never had to be. Back he went to Collegiate Research to order a fifteen-page paper on the foreign-exchange market.

Magee is honing Collegiate Research down, dropping the Camden and Rutherford offices—the New York office obviated them. His pet project is now the marketing of the Collegiate Research catalog.

Toward this end, Magee has been working with Joseph Venaglia. Venaglia represents the National Association of College Bookstores, a company which works with university bookstores all over the United States. The arrangement under consideration is to place the catalog in 50 pilot Walden Bookstores. If it moves well, it will be moved into the hundreds of Walden Bookstores scattered about the country.

The other facet of the plan is to place the catalog directly in university bookstores on college campuses all over the United States. Venaglia's job is to break down resistance from the university officials who are skeptical of the "research" merits of the Collegiate Research papers.

"The problem is that university bookstores have to follow the policy of the university administration," explains Magee. "And we're not sure if the universities will go for this or not."

If New Jersey's Montclair State College is any indication of the kind of stance universities will take toward the presence of Collegiate Research materials on campus, students may have to look no farther than the student union for a term-paper catalog.

A letter from a Montclair State College administrator to John Magee complained that Collegiate Research material had been scattered in campus bathrooms and cafeterias. But Magee was not asked to remove these materials from the campus. Rather, the official concluded: "Material of this type is to be placed at our information desk in the Student Center. Please notify your distributor of this policy."

If Magee can successfully distribute his catalog on a national basis, in bookstores on college campuses, the profit potential is incredible. The catalog alone sells for $3. Then there are the sales from the catalog. On top of this, original-research sales would go up, as the catalog contains forms for ordering both pre-written and custom research. In effect, Collegiate Research would have a branch office on every university campus in the United States.

The national distribution benefits extend beyond the immediate financial gains. What this national recognition would also mean is validity. Collegiate Research would be operating completely in the open, virtually under the aegis of the American university system.

In addition to the catalog marketing plans, Magee is thinking in terms of maybe one more office for Collegiate Research.

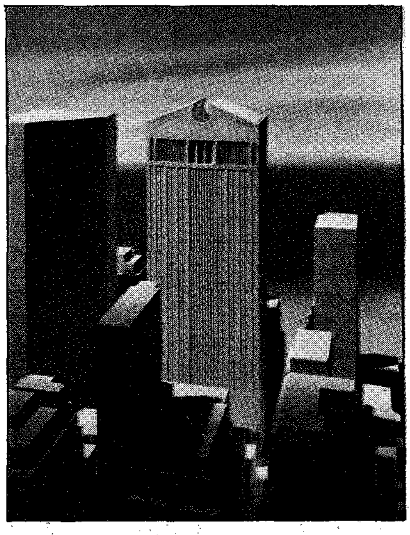
"Maybe I'll open an office in, like, maybe Canada," says Magee wistfully, leaning back in his chair at the New York office. A smile plays across his lips. He likes the idea of a foreign office. Canada. It intrigues him. The thought of an office outside the United States means greater validity, higher stature, more *money.*

"Yeah, who knows," muses Magee. "Maybe international."

Philip Johnson Knows Too Much

By Peter Blake

"...While much of Philip Johnson's work *seems* innovative (largely because it is so beautifully done), it is often derivative..."



Art of the matter: *Philip Johnson's design for the AT&T building on Madison.*

"When I first heard about it," Philip Johnson told me recently, "I thought I must be dead—they usually award this medal posthumously. Well, I pinched myself and found I wasn't. Then I began to enjoy the whole thing!"

Philip Cortelyou Johnson is, of course, the New York–based architect of such famous tour de force buildings as his own 1949 all-glass house in New Canaan, Connecticut, as well as the forthcoming AT&T skyscraper at 55th and Madison, with its proposed neo-Chippendale lid. And two weeks from now, at its annual convention in Dallas, Texas, the American Institute of Architects will bestow upon Philip Johnson its prestigious gold medal.

Although many of Johnson's peers believe that the award is long overdue, the AIA establishment obviously had to swallow hard before it made up its mind—for Johnson has long been American architecture's number-one *enfant terrible.* A few months ago, at an AIA-sponsored design conference in Washington, D.C., he said: "I am amazed to hear that the American Institute of Architects is interested in architecture. . . . What we need from the AIA is lower liability insurance. Design and architecture will take care of themselves. You just take care of those insurance premiums, and we'll take care of architecture." The AIA leadership was only semi-amused.

The gold medal which Johnson will receive in Dallas this month has previously gone to some 40 luminaries, and to some not quite so luminous. The former category includes Frank Lloyd Wright, Le Corbusier, Ludwig Miës van der Rohe, Walter Gropius, Alvar Aalto, and Marcel Breuer. All of these men were first- and second-generation modernists and significant innovators. Johnson is neither: He is a member of the third or fourth generation of the modern movement; and while much of his work *seems* innovative (largely because the finished product is, almost invariably, so competently and so beautifully done), it is often derivative, in the best sense of that term. For Johnson is, among other things, an exceedingly scholarly historian of architecture, and he almost always draws upon early as well as recent precedents and elaborates on them with spectacular polish.

In fact, his career may be without parallel in the annals of modern architecture. He first studied Greek and philosophy at Harvard and graduated in 1930. Only after that did he become really interested in architecture—and then only in architectural history and theory. He met Henry-Russell Hitchcock, the architectural historian, and Hitchcock introduced him to the radical new work being done by such men as Miës and Le Corbusier in Europe. Johnson was overwhelmed, and in the ten years or so that followed, he became, in effect, the advance man for the modern movement in America. Through innumerable books, exhibitions, demonstrations, counterdemonstrations, and other manifestations, Johnson, Hitchcock, and MOMA's guiding spirit, Alfred Barr, began to change the American skyline.

Of these three, Philip Johnson (or simply "Philip," as he is known to roughly 30,000 fellow architects) is clearly the most effective in one way or another: He was instrumental in getting some of the leading refugees from Hitler's Germany to come to the United States and accept key teaching positions at U.S. schools of architecture. Miës became director of the school of architecture at the Illinois Institute of Technology (né Armour Institute); others were helped by Philip to head other schools. He didn't seem to care about their politics—only about the quality of their work as architects. "Why did Miës leave Germany?" he asked an interviewer not long ago. And he answered his own question: "Miës didn't give a damn who was running the government, but Hitler liked pitched roofs." One reason Philip is considered suspect by the AIA establishment is that he can be—and usually is—outrageous. And not only about others. In that same interview, he said: "I'm so art-historically-conscious, I don't know where creation ends and where history starts. . . . How good an architect can you be when you know too much? You see, these artists are pretty stupid, intellectually speaking."

Be that as it may, Philip decided, in the early 1940s, to give creativity a try; and so, at the age of 34, he went back to Harvard to study architecture under Gropius and Breuer at the Graduate School of Design. He became a member of the GSD's vintage generation—fellow students included Paul Rudolph, I. M. Pei, Edward L. Barnes, John Johansen, Ulrich Franzen, and several others of similar, later distinction. He outdazzled them all: His thesis project was the design of a beautiful and pure Miësian "patio house," and he pre-

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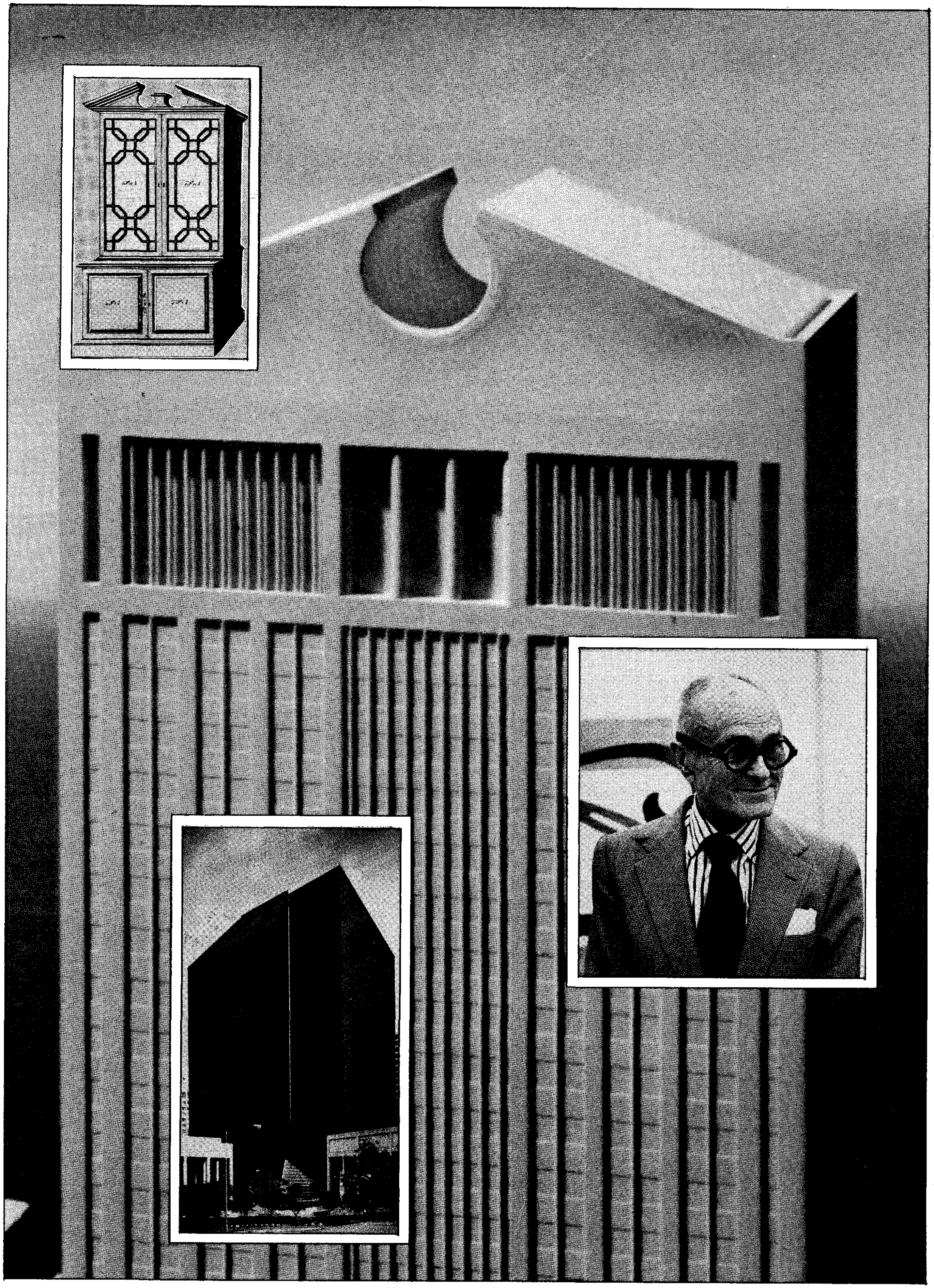
Peter Blake is chairman of the Boston Architectural Center and former editor of Architectural Forum.



Chippendale off the old block: *The AT&T building (and its inspiration) looms behind Johnson and his Pennzoil Place.*

Photographed by Louis Checkman; top left—Granger Collection; bottom right—Denis Kuhn

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sented the project to his thesis jury not as a set of drawings, but as a real, full-size building. Independently wealthy, Philip had designed his thesis, then constructed it on a street corner in Cambridge, furnished it with chrome, leather, and glass Miës-designed furniture, and moved into it.

He was now not merely a bona fide propagandist for modern architecture, but a bona fide architect as well, with all the necessary credentials. He returned to New York (after serving in the U.S. Army) and to MOMA, as the director of its Department of Architecture and Design. Under his enthusiastic leadership, the department flourished—mounting spectacular exhibits of the work of leaders of the modern movement.

In his own architectural practice, Philip flourished also—working primarily in the clear and logical idiom developed by Miës. The glass house in New Canaan, which made him instantly famous, was soon followed by other steel- and brick-and-glass houses, and by equally spectacular institutional showcases. He designed and built more than a dozen museums from Lincoln, Nebraska, to Bielefeld, West Germany. He is also responsible for all the additions to the original MOMA building on West 53rd Street, including its beautiful sculpture garden; libraries in Boston and New York; and much, much more. Finally, in the late 1950s, Miës asked Philip to join him in the design of the Seagram Building on Park Avenue.

It was both the high point in Philip's Miësian phase and its end. Throughout the years leading up to the Seagram tower, he had paid homage to Miës and given him full credit for all the ideas that he had borrowed and often refined. Now he was ready to strike out on his own—and he did it with a vengeance. For the next half dozen years, the historian in Philip took over, and his buildings tended to be modern reinterpretations of neoclassical themes, some more successful than others: The almost Bismarckian New York State Theater, at Lincoln Center, was one of the others; the Kline Science Center, at Yale, with its massive brick columns reminiscent of the cathedral at Albi, is one of the more successful.

Although his work as an architect during that period seems to lack the sharp focus of his Miësian phase, Philip's influence on the politics of architecture was never greater. In the eastern United States, most of the important architecture critics, most of the deans of schools of architecture, and most of the promising, up-and-coming new practitioners are indebted to him in one way or another. He became the *architecte du roi* to Nelson Rockefeller,

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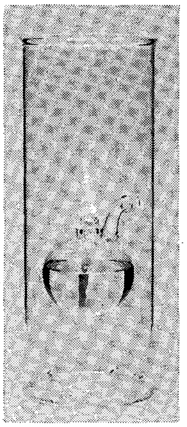

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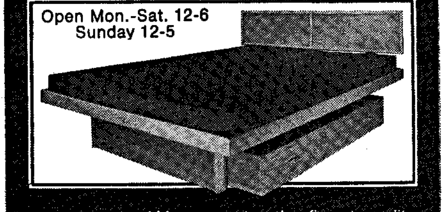

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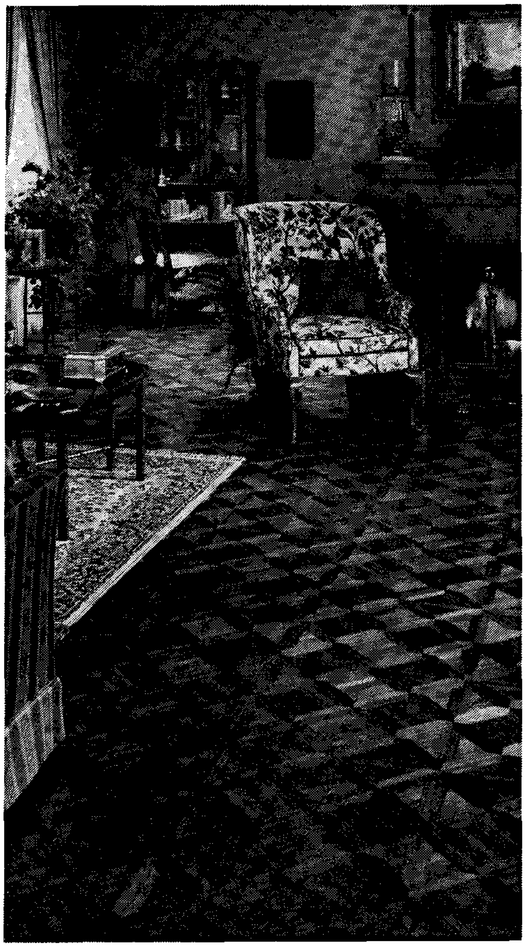
to John Lindsay, to the post-JFK Kennedys, and to many others at various centers of power. His summer garden parties at his estate in New Canaan—now grown to five structures and beautifully landscaped around 30 acres—became *the* events of the year in the minds of those fortunate enough to have been invited.

His architectural work, meanwhile, hadn't been quite up to snuff. "The sins that I've committed are all my own," Philip says about that time. "They are all against my own integrity as an artist." Around 1970, though, when Philip was in his late sixties, things began to perk up: Suddenly, it seemed, he had freed himself from both Miës and the bonds of history. He had taken on a new partner, the young John Burgee; he was, in a way, entering his pop period—with such extravaganzas as the mad, twin-towered Pennzoil Place in Houston, and the equally pop IDS Center in Minneapolis. "This is my Jane Jacobs phase," he said recently in describing his Roosevelt Island master plan, which is mom-and-pop-store midcult, vintage 1930s Queens, New York. One of the things Philip likes about Pennzoil and IDS is the way these buildings turn on the people who use them. *L'architecte du roi* may have turned into the People's Architect.

Well, not quite. Philip is still *the* aristocrat of architecture in the United States today. He is scholarly, witty, brilliant, eloquent, and—as the French say—*insupportable*. He infuriates his critics, because he knows so much more than they do about history and criticism; he infuriates some of his fellow professionals, because he is always (roughly) one quantum leap ahead of them; and he infuriates some of the younger generation, because he is so much younger in spirit than they are.

Two weeks ago, there was a celebration in Philip's honor outside the Johnson-designed Four Seasons, in the lobby of the Seagram Building, and Henry Geldzahler awarded him the bronze medal of the city of New York—as a kind of matching contribution to the AIA's honor. This bronze medal (of which I had never heard previously) appears to be the next best thing to a subway token. Philip was gracious about the honor and the festive occasion. "I know all about Vitruvius, who wrote that architecture was a combination of 'commodity, firmness, and delight,'" he said. "Well, 'commodity' means functionalism, and 'firmness' means structuralism, and I am in favor of both. But 'delight' means art, and I have stood for the *art* of architecture all my life. So this gold medal and this bronze medal are tributes to the *art* of architecture, and I am very pleased." ■



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The Urban Strategist / Dale Hoffman

LEARNING HOW TO BE A PARENT

"...There are courses for men who want to be participatory fathers, career women who now want to work at mothering..."

Three years ago, my husband and I brought a five-day-old infant home from the hospital. Despite our planned parenthood and compulsive reading of anything with "baby" in its title, we soon discovered we were unprepared for parenting. We are, we've learned, typical. So typical that there are now dozens of parenting courses, workshops, and discussion groups designed for people like us—men who want to be participatory fathers, and women who have worked at careers and now want to work at mothering.

Our own mothers didn't have workshops or groups. But many of them did have extended families—which meant role models, a mutual-support system, and continuity of child-rearing methods. Most of them relied on pediatrician-gurus for advice and hand holding (no one I know goes to the pediatrician for anything but colds and shots). And few of our mothers expected child rearing to be meaningful and fulfilling, an expectation that is a legacy of the women's movement.

Parenting groups fall into three categories: mutual-support groups, communication-skills workshops, and programs which defy categorization.

Mutual-Support Groups

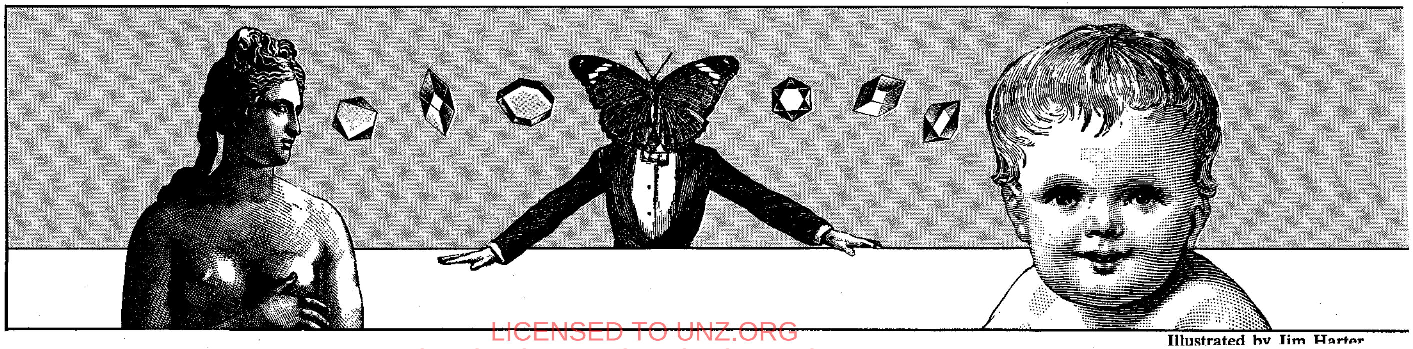
Mutual-support groups consist of five to ten mothers of infants or preschoolers and one or two leaders who guide the sessions, exploiting the group dynamic to get the mothers to support and learn from one another. The group serves as a forum for expressing the emotions—both negative and positive—of the first few years of child rearing. Practical and theoretical information is exchanged, and the infants or toddlers have a chance to socialize with one another. Usually after discussing specific problems and concerns, the mothers determine the agenda themselves. Groups meet weekly or biweekly, and most leaders offer evening or Saturday sessions for husbands of members.

Parents' Workshops, run by child-guidance specialist **Naomi Siegel** and psychologist **Matti Feldman,** could be a prototype for the mutual-support group. Now in their fifth year, the weekly workshops for mothers and infants or preschoolers are held in a fully equipped nursery-school facility in a drafty church basement on the West Side. The children are supervised by one teacher and two assistants (infants remain with their mothers). The staff has weekly planning and review meetings, does research on questions raised by mothers, and distributes copies of relevant material at group meetings. I sat in on a group of five mothers who had been meeting for two and a half years. Among many other things, the women discussed the developmental inability of two-year-olds to empathize with one another, and analyzed specific mother-child separation problems. Siegel and Feldman "led" the group with thoughtful questions, low-keyed observations, some factual information, and a lot of supportiveness. *Parents' Workshops, Parent/Child Development Center, Advent Lutheran Church (Broadway and 93rd Street, 362-3314). Seven weekly sessions, two hours in the morning or afternoon; for mothers and infants ($50), mothers and toddlers ($75), mothers and two-year-olds ($80). Four monthly sessions, two hours in the evening, for mothers of three- to five-year-olds ($50).*

Natalie Garfield has been running mother-infant groups in Roslyn, Long Island, and has just started two groups at the DiMele Center in midtown Manhattan. She has a master's degree in psychology and possesses the kind of warmth and energy that can weld ten mothers into a closely knit group. Garfield sees the group sessions as "a place for women to achieve self-awareness and learn about their babies." Her approach is eclectic. At a recent session, the women learned quick-relaxation techniques for recouping energy and sanity. At another, mothers danced with their babies to put them in touch with infant body language. *Infant-Parent Groups, the DiMele Center for Reconnective Psychotherapy (15 East 40th Street, 889-5555). Ten weekly sessions, one and a half hours in the morning or afternoon ($65).*

June Barlow, a pediatric nurse with a master's in educational psychology, and **Tammy Weintraub,** a social worker, cover such topics as nutrition, language development, separation, and discipline at their mother-child workshops. Groups of eight meet in Weintraub's cozy, toy-strewn living room. Kids socialize on the floor while their mothers talk. There is no formal agenda, although occasionally the leaders will give a talk on a specific subject. *Mother-Infant (newborn to two years) Workshops (445 East 80th Street; Barlow: EN 2-9706; Weintraub: 794-1588). Eight twice-monthly sessions, one and a half hours in the morning or afternoon ($60).*

Unique among the mutual-support systems is the **Mothers' Center of Queens, Inc.** Described as "mothers helping mothers," the center was opened last fall by four local women and currently has 90 members. For the $15 yearly membership fee, mothers can participate in two different weekly discussion groups, led by center members who



Illustrated by Jim Harter

have been trained by social worker/therapists. There are, among others, groups for prenatal preparation, adoptive mothers, mothers of toddlers, single parents, and fathers. Groups for parents of school-age kids are planned. Most groups use a detailed agenda. Children are supervised by four staff members. There are evening lectures and films on such topics as first aid, hyperactive children, and the first three years of life. *The Mothers' Center of Queens, Inc., P.S. 179 (196-25 Peck Avenue, Fresh Meadows, 454-8160, 454-2356, or 454-7939).*

Lamaze-method pioneer Elisabeth Bing is now helping parents deal with the first year after childbirth as well as the birth itself. Her Mother-Infant Workshops are led by **Jan Miller,** who has a master's degree in early-childhood education. Miller attempts to create a feeling of mutual support and provides concrete and theoretical information as well as a bibliography on such subjects as nutrition, emotional development, and toy making. *Mother-Infant Workshops, Elisabeth Bing Center for Parents (164 West 79th Street, 799-6422). Ten weekly sessions, one hour in the afternoon ($75).*

Linda Karpman, a social worker with a private psychotherapy practice, runs an evening session for a group of seven to ten women who have babies under one year old (babies do not attend). Practical as well as psychological issues are discussed. *Mothers group (Forest Hills, Queens, 263-0484). Eight weekly sessions, one and a half hours in the evening ($80).*

Jeanna Gollobin leads parenting groups at her Children's Energy Center, a SoHo school. The evening sessions use videotapes of young children, excerpts from child-rearing literature, and planned topics as a springboard for discussion. During her afternoon program, for mothers and children under two years old, the moms socialize and discuss child-related topics while the kids have the run of a fully equipped nursery-school room. *Children's Energy Center (174 Prince Street, 925-4004). Parents' groups, eight weekly sessions, two hours in the evening ($70). Mothers' groups, sixteen twice weekly sessions, two hours in the afternoon ($75).*

The **53rd Street Y** offers a U.N./U.S. Mother Child Workshop, composed of sixteen mothers and their preschoolers, half of whom are from United Nations families. Sessions include discussions with child psychologist Annie Hermann while the children are supervised, and mother-child activities. Next fall, three groups (mothers-to-be, mother-infant groups, parents of two- to three-year-olds) will be led by the aforementioned June Barlow and Tammy Weintraub, and one (parents of three- to five-year-olds) by Marlene Roy, who developed the toddler program at William Woodward Nursery School. *53rd Street YWCA (610 Lexington Avenue, 755-4500). U.N./U.S. Mother Child Workshop, two and a half hours a week in the morning, ten weeks ($60); Parent Discussion Groups, one and a half hours a week, four to eight weeks ($40). Each course requires $15 Y membership fee.*

Communication Workshops

In 1965 child psychologist Haim Ginott published his best-selling *Between Parent and Child,* a manual of specific communication skills derived from his own therapy techniques. Ginott wanted parents (and teachers) to talk to children in a constructive, empathic way that avoids doing emotional damage. His widow, psychoanalyst **Alice Ginott,** continues to spread his word in lectures and parent-guidance groups. She teaches several skills at each session and asks parents to share their own parent-child dialogues as a springboard for discussion. At the session I observed, Ginott commented on each dialogue in turn and offered insight into specific problems brought up by group members. *Parent and Teacher Guidance Groups (923 Fifth Avenue, at 73rd Street, New York, New York 10021; write to apply). Four twice monthly sessions, two hours daytime or evening ($80).*

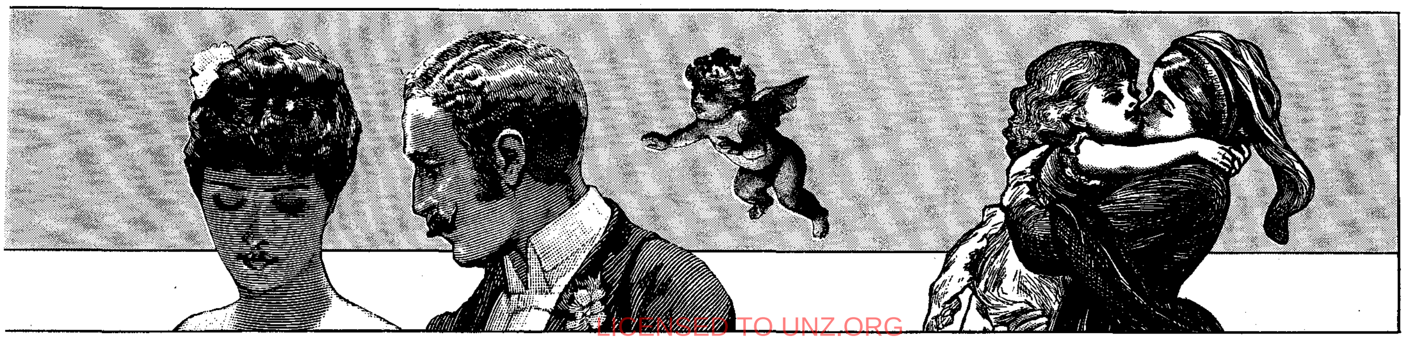
Nancy Samalin has been studying with Alice Ginott for four years (she's also completing a master's degree in guidance and counseling) and conducts her own Parent Guidance Workshops in her spacious West Side living room and at various schools. "I realized I wasn't the only parent who loves her kids but says all the wrong things to them," Samalin says. "I wanted to do for others what Ginott did for me." In her introductory workshop, Samalin covers a different topic at each session, such as encouraging cooperation, increasing autonomy, how to deal with anger, and how to build self-esteem. Her follow-up workshops are for parents who want to consolidate their skills. At the session I attended, the discussion was informal but lively, with a good deal of supportiveness among group members. *Parent Guidance Workshops (787-8883). Eight weekly sessions, two hours in the evening ($65 per person, $95 a couple).*

Another Ginott student, **Linda Salsberg,** is running workshops in her East Seventies home for separated and divorced parents. "I'm getting more single fathers than mothers," Salsberg says. "They have such a hard time, because they're usually not the custodial parent and they deal with the kids for such short periods of time. My aim is to help them send their kids home feeling better about themselves than they did when they came." *Parents' workshops (861-3473). Four weekly sessions, two hours daytime or evening ($32).*

Ginott student **Jean Soichet** teaches the first Ginott communication workshop in Spanish at her East Nineties home, and will be teaching it at a West Side parochial school this summer. *Communication workshop in Spanish (427-2399). Six weekly sessions, two hours daytime or evening ($30).*

Parent Effectiveness Training (PET) teaches communication skills similar to Ginott's. The skills are learned through exercises and drill. Instructors are licensed by the California-based PET organization after completing a five-and-a-half-day training program.

Dorothy Arkell, a former Montessori teacher with a master's degree in counseling, became a PET instructor five years ago and runs workshops at private homes in Brooklyn and Manhattan and at various adult-education institutions. She presents the PET material in eight sessions. At one session, for instance, she introduced the "four listening skills": silence, acknowledgment response (uh-huh), door openers ("Would you like to talk about it?"), and active listening (feeding back, in one's own words, what the speaker said). She encourages her students to use the empathic communication skills with



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adults as well as children, resulting in a few hilarious stories of shocked but delighted husbands. *Parent Effectiveness Training (675-2438). Eight weekly sessions, approximately two hours in the evening ($65). Also at Marymount Manhattan College (221 East 71st Street, 472-3800, ext. 565), the Bay Ridge, Brooklyn, YWCA (8101 Ridge Road, 875-1190), and the Downtown Brooklyn YWCA (30 Third Avenue, 875-1190).*

And More

Dr. Lee Salk, described on one of his book jackets as "America's best-known child psychologist," is giving a "First Year of Life" series at an East Side church. "Parenthood is the first line of mental health," says Salk. "I try to give parents distilled scientific information that helps them meet the emotional needs of their children." He speaks informally on different topics at each session and then fields questions from parents. Topics include capabilities of the newborn, discipline and punishment, sleep problems, and language development. Meetings are scheduled for early evening so both parents can come with their babies. Salk is also running sessions (parents only) for parents of children in their second and third years. *The Unitarian Church of All Souls (1157 Lexington Avenue, at 80th Street, 861-4448). First Year of Life, four sessions during the year, one and a half hours in the early evening ($80 a couple). Second or Third Year of Life, three sessions during the year, one and a half hours daytime or evening ($60).*

Dr. Nima Lief's Early Childhood Development Center is sponsored jointly by the New York Medical College and the Junior League. The program is designed to give mothers an understanding of early childhood development and provide a forum for structured discussion. Lief, a pediatrician and child psychiatrist, runs some groups; trained Junior League volunteers run the others. At one session (I observed through a one-way mirror in a room with at least eight observer-trainees), Lief put several babies through Gesell's Development Screening Inventory (this is done each month). She then followed a rigorous agenda of questions and topics. For instance, she queried each mother in turn about her marital relationship. The questions were asked perfunctorily, the mothers were not encouraged to respond in any depth, and Lief was not particularly supportive. The program is, nonetheless, quite popular and draws women of different economic and racial backgrounds from all over the city. The program proceeds in twenty-session semesters through the child's first three years. *Early Childhood Development Center (163 East 97th Street, 860-7403). Twenty weekly sessions, two hours in the morning or afternoon, sliding scale up to $100, depending on what the family can afford.*

An impressive series of parent-education seminars led by psychologists, social workers, and psychiatrists is offered by **Carol Spero**'s Center for Parent Development. Spero, a psychiatric social worker with a private practice, says, "Most of the popular child-rearing literature doesn't address itself to the needs, feelings, and reactions of parents. My aim is to increase parents' awareness of their own growth as well as their children's development." Each series of five seminars deals with a different stage of child development, from the first year of life through adolescence. There is also a series on pregnancy and the transition to parenthood. Spero's is the only program I found that deals with the development of older children as well as of preschoolers. *Center for Parent Development (1725 York Avenue, at 89th Street, 427-0354). Five weekly seminars for each developmental stage, one and a half hours in the evening ($50 per person, $85 a couple).*

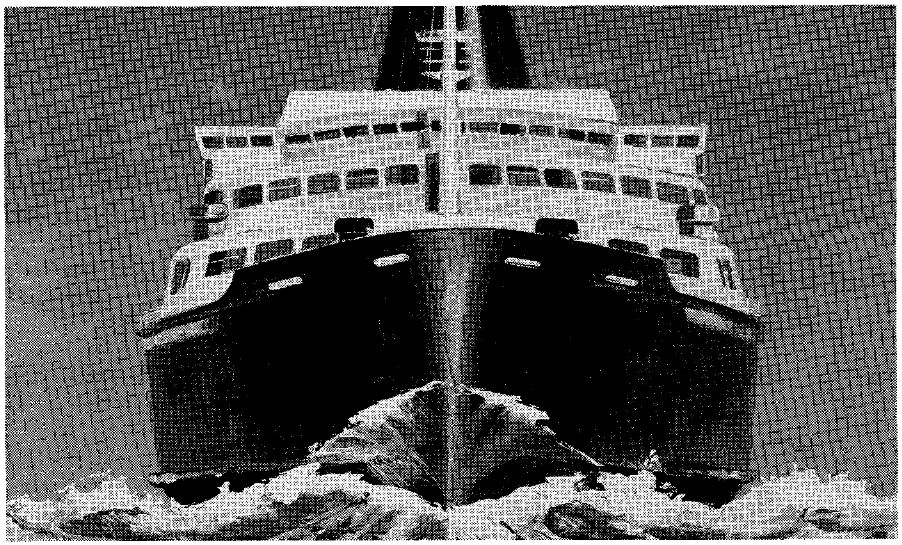
Four families sprawl in **Dr. James Murphy**'s living room and participate in exercises designed to focus on family interaction. Murphy, a psychiatrist as well as a pastoral counseling minister and a dance therapist, is interested in tuning parents in to infants' nonverbal mode of communication. Participants learn by experiencing themselves and their babies in certain situations that either occur naturally during the session (feeding or changing the baby, for instance), or are structured by Murphy (dancing with the baby or engaging the baby with a toy). The proceedings are videotaped to provide feedback. *Infant-parent groups (30 West 60th Street, 246-6247). One-shot workshops, three hours on a Saturday morning ($15). Six weekly sessions, two hours in the evening ($60).*

Psychologist **Amy Miller-Cohen** and her husband, **Bob Cohen,** assistant to the dean of students at Hunter College, hold "Pondering Parenthood" workshops for up to five couples at their home and at the Womanschool. They want to help couples decide whether or not to have children with a clear sense of their own assets and limitations as parents and an understanding of what the different stages of parenting would require of them. As parents of a two-year-old, the Cohens share their own experiences. They also invite guests—confirmed nonparents, a dual-career couple with children, and *Mother Knot* author Jane Lazar, for instance—to field questions. *Pondering Parenthood (405 West 118th Street, 666-5204). Six weekly sessions, one and a half hours in the evening ($120 a couple). At the Womanschool (170 East 70th Street, 688-4606) in the fall ($50 a couple).*

The **92nd Street YM-YWHA** has just been funded for an ambitious parenting program to be unveiled next fall. On paper, it looks impressive, with five monthly activities planned around a common theme, an information and referral center, and ongoing workshops and courses. Five consultants—pediatrician, child psychiatrist, psychologist, educator, and lawyer—will answer parents' questions by phone one hour a week. A corps of trained senior citizens will dispense what the center calls "grandmother knowledge" on child rearing, and there will be discussion groups for parents as sex educators. *The Parenting Center, 92nd Street YM-YWHA (1395 Lexington Avenue, 427-6000, ext. 734; ask for Debbie Mandelker. Parenting Center membership for one year costs $75. Some activities will be open to nonmembers.*

A series of workshops is planned for next fall at **The Studio on 11th Street,** a private nursery and elementary school that uses modern psychoanalytic techniques in the classroom. Among the topics will be "Early Mother-Child Relationship and Its Effect on Later Attitudes to Learning," "Modern Psychoanalysis in the Schools," and "The Integration of Emotional Education at Home and at School." *The Studio on 11th Street (215 West 11th Street, 243-4447). Eight weekly workshops, one and a half hours in the evening ($80).*

Several continuing-education programs have parenting courses in progress that are likely to be repeated next fall or spring. The **Walden School** (1 West 88th Street, 877-7621) holds one-day workshops on single parenting and adoption. In addition to the PET workshop, **Marymount Manhattan College** is offering courses entitled "Motherhood —Should I or Shouldn't I?," "Children of Divorce," and "Nine Months of Waiting and Then What?" (taught by Barlow and Weintraub, mentioned earlier). And the **Bank Street College of Education** (610 West 112th Street, 663-7200) has workshops on parenting the infant and toddler. ■



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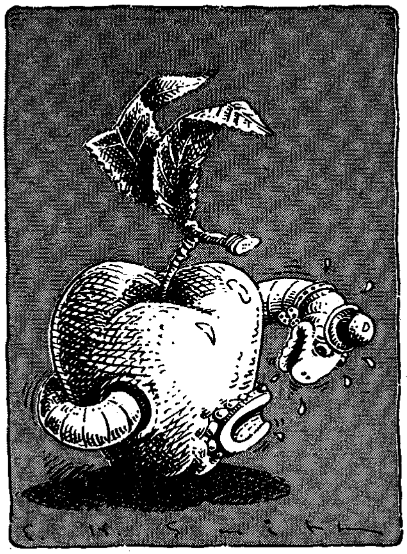
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Nothing but the Tooth

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Verse Bet

Michael Horovitz is here from the British Isles, where his poetry and poetry readings are something of a legend. His wailing kazoo, his gestures, cadences, and comments leave the audience laughing . . . and moved. **—Susana Duncan**

MICHAEL HOROVITZ/*May 14 at 8 p.m.*
Studio of Creative Movement
60 West 25th Street

Home Is Where the Art Is

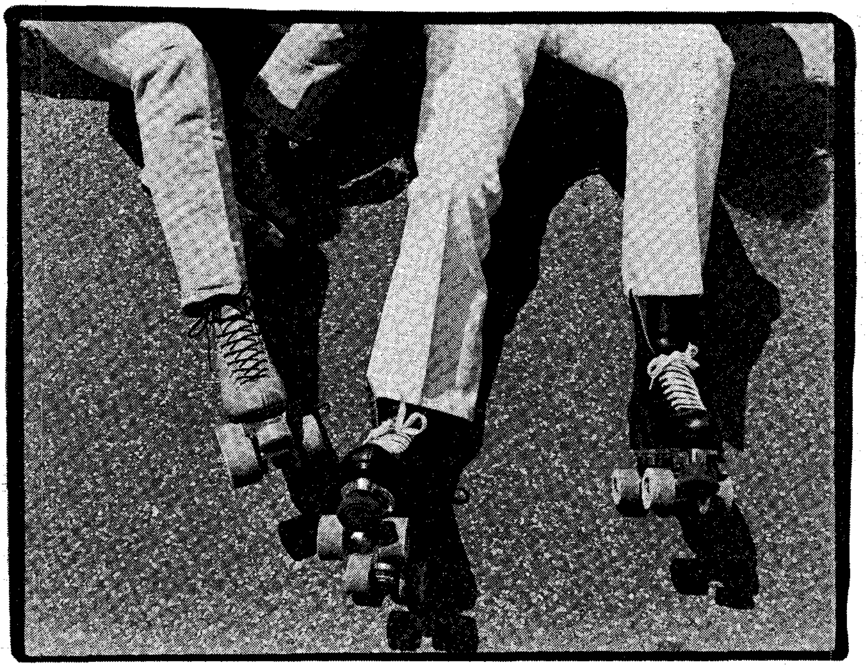
"We're artists, comics, poets, visionaries, and independent filmmakers," Ron Michaelson and Bob Toben tell us. They are also the directors of what will be the world's first home-movie festival. "We're looking for the great smile, the special moment that can be found in any home movie," says Ron. "Entries will not be judged on technique or slickness." Which means that nothing is too humble, too self-conscious, or too bungled for them. The movies will be screened in San Francisco for three days in July; highlights will later be made into a feature film to travel the country. Submission of any film between twelve seconds and twelve minutes, silent or with sound, in 8mm., Super-8, or 16mm., will be accepted up to June 15. No porn allowed.

INTERNATIONAL HOME MOVIE FESTIVAL
1476 California Street/San Francisco, California 94109/(415) 776-3263

A Wheely Big Show

Until she was fifteen, Judy Lynn spent most Saturday nights at the Levittown Roller Rink; she kicked the habit when she started going steady. But she didn't hang up the skates. They're out again, and so is she. With Bob White (who spent *his* adolescence in North Augusta, South Carolina, skating after "a cute little girl from the Dairy Queen"), Judy is determined to put New York on wheels. Together they are setting up a booth in Central Park where they will rent razzle-dazzle Sure Grip roller skates—with beige leather boots, noiseless blue wheels, bright-colored toe stops and laces—for $2 an hour. In October, they promise, they will open a roller disco called the Rollerballroom.

THE GOOD SKATES/*Opens May 23/ Mineral Springs building at the northwest corner of Sheep Meadow, Central Park*



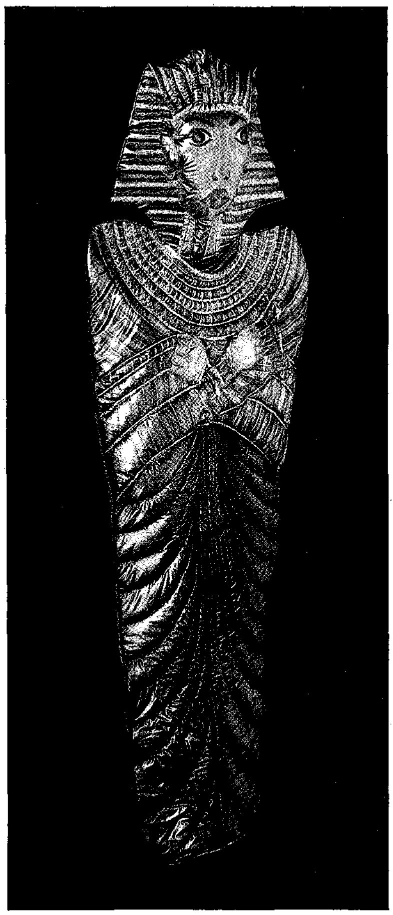
Credits clockwise from left: Elwood Smith, Frances Jetter, James Lapine

A Bicycle Built for Two

Or, spring is here.
LUGENE/*38 East 57th Street/$40*

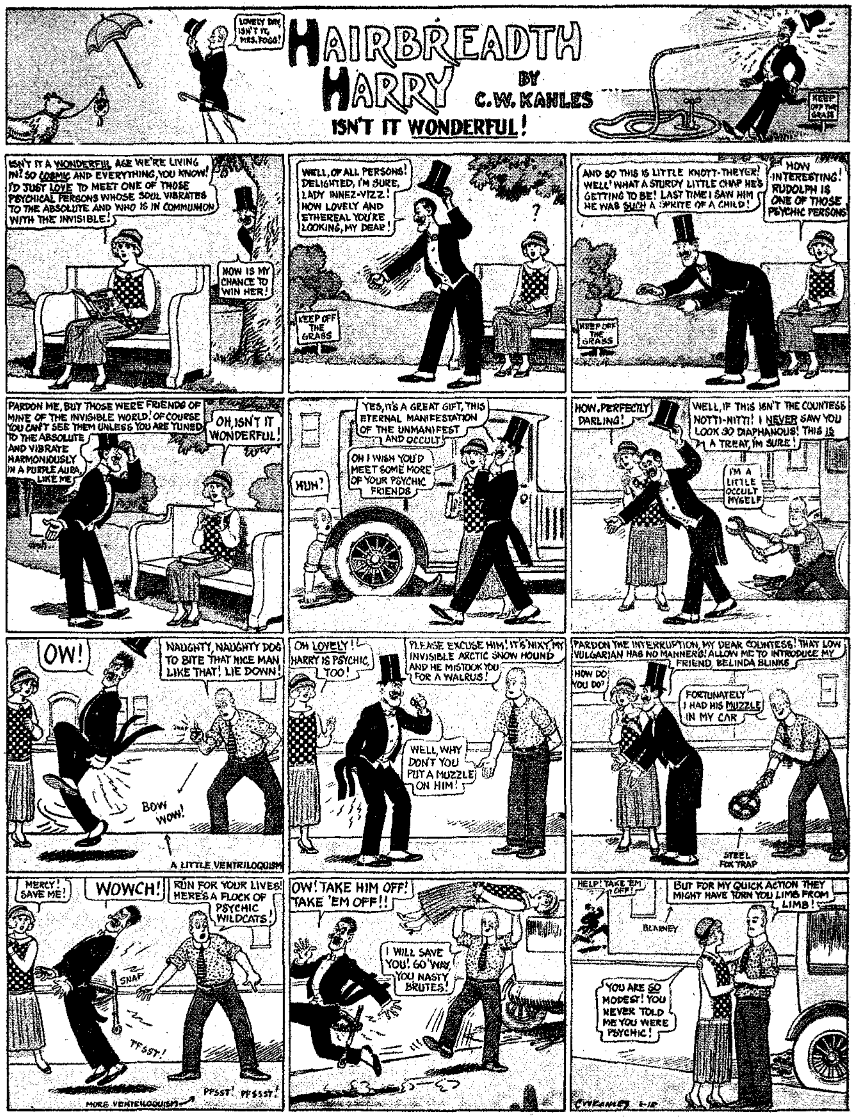
Sleeper

For Jan Girard, pillows and soft sculptures are creations of the past. She's now into the lamé sleeping bag. This glorious example is air-brushed outside, polyester-filled, satin-lined, quilted, and $1,200. Perfect for Mummy's Day.
PILLOWSALON/*238 East 60th Street*
755-6154



Mother Voices, Mother Rooms

There are two Sarah Smiths. One is nine; she is a darling daughter. The other is not nine; she is columnist Liz Smith's mother . . . and, presumably, the inspiration for *The Mother Book,* a bouquet of epitaphs and legends, quarrels and quotes, homage and umbrage. We love it. But we love mothers.
THE MOTHER BOOK/*By Liz Smith/Doubleday/$10.95*


LOVELY DAY, ISN'T IT, MRS. FOGG!
HAIRBREADTH HARRY
BY C.W. KAHLES
ISN'T IT WONDERFUL!
KEEP OFF THE GRASS
ISN'T IT A WONDERFUL AGE WE'RE LIVING IN? SO COSMIC AND EVERYTHING, YOU KNOW! I'D JUST LOVE TO MEET ONE OF THOSE PSYCHICAL PERSONS WHOSE SOUL VIBRATES TO THE ABSOLUTE AND WHO IS IN COMMUNION WITH THE INVISIBLE!
NOW IS MY CHANCE TO WIN HER!
WELL, OF ALL PERSONS! DELIGHTED, I'M SURE, LADY INNEZ-VIZZ! HOW LOVELY AND ETHEREAL YOU'RE LOOKING, MY DEAR!
?
KEEP OFF THE GRASS
AND SO THIS IS LITTLE KNOTT-THEYER! WELL! WHAT A STURDY LITTLE CHAP HE'S GETTING TO BE! LAST TIME I SAW HIM HE WAS SUCH A SPRITE OF A CHILD!
HOW INTERESTING! RUDOLPH IS ONE OF THOSE PSYCHIC PERSONS
KEEP OFF THE GRASS
PARDON ME, BUT THOSE WERE FRIENDS OF MINE OF THE INVISIBLE WORLD! OF COURSE YOU CAN'T SEE THEM UNLESS YOU ARE TUNED TO THE ABSOLUTE AND VIBRATE HARMONIOUSLY IN A PURPLE AURA, LIKE ME
OH, ISN'T IT WONDERFUL!
YES, IT'S A GREAT GIFT, THIS ETERNAL MANIFESTATION OF THE UNMANIFEST AND OCCULT
OH I WISH YOU'D MEET SOME MORE OF YOUR PSYCHIC FRIENDS
HUH?
HOW, PERFECTLY DARLING!
WELL, IF THIS ISN'T THE COUNTESS NOTTI-NITTI! I NEVER SAW YOU LOOK SO DIAPHANOUS! THIS IS A TREAT, I'M SURE!
I'M A LITTLE OCCULT MYSELF
OW!
NAUGHTY, NAUGHTY DOG TO BITE THAT NICE MAN LIKE THAT! LIE DOWN!
SNAP
BOW WOW!
A LITTLE VENTRILOQUISM
OH LOVELY! HARRY IS PSYCHIC, TOO!
PLEASE EXCUSE HIM! IT'S NIXY, MY INVISIBLE ARCTIC SNOW HOUND AND HE MISTOOK YOU FOR A WALRUS!
WELL, WHY DON'T YOU PUT A MUZZLE ON HIM!
PARDON THE INTERRUPTION, MY DEAR COUNTESS! THAT LOW VULGARIAN HAS NO MANNERS! ALLOW ME TO INTRODUCE MY FRIEND, BELINDA BLINKS
HOW DO YOU DO?
FORTUNATELY I HAD HIS MUZZLE IN MY CAR
STEEL FOX TRAP
MERCY! SAVE ME!
WOWCH!
RUN FOR YOUR LIVES! HERE'S A FLOCK OF PSYCHIC WILDCATS!
SNAP
PFSST!
PFSST! PFSSST!
MORE VENTRILOQUISM
OW! TAKE HIM OFF! TAKE 'EM OFF!!
I WILL SAVE YOU! GO 'WAY, YOU NASTY BRUTES!
HELP! TAKE 'EM OFF!
BLARNEY
BUT FOR MY QUICK ACTION THEY MIGHT HAVE TORN YOU LIMB FROM LIMB!
YOU ARE SO MODEST! YOU NEVER TOLD ME YOU WERE PSYCHIC!
C.W. KAHLES

Stars and Strips

The golden age of newspaper comic strips is long gone, and a demand for responsible academic attention to the medium has set in. *The Smithsonian Collection of Newspaper Comics,* the grandest anthology of its kind, is smitten with respectability. Bill Blackbeard, whose forthcoming history of the comics this book illustrates, and Martin Williams, a director of the Smithsonian's Division of Performing Arts, have included assorted adventures of Segar's *Thimble Theatre,* Crane's *Captain Easy,* Willard's *Moon Mullins,* and Gottfredson's *Mickey Mouse*—surely the ugliest cast of anthropomorphic animals ever assembled. And full-color Sunday pages by Herriman, McCay, Sterrett, Feininger, King, as well as the squabbles of the Bungle family, Baron Bean, Mutt and Jeff, Buster Brown's meditations on the English ("They would like Henry Irving if he played a fairy"), Blondie's dreadful in-laws, Barnaby, Boob McNutt, and on and on. **—Gary Giddins**
THE SMITHSONIAN COLLECTION OF NEWSPAPER COMICS/*Smithsonian Institution Press and Harry N. Abrams, Inc./$12.50 and $27.50*

Photo credits: top left – Amy deNeergaard; bottom left – Bob Ghiraldini

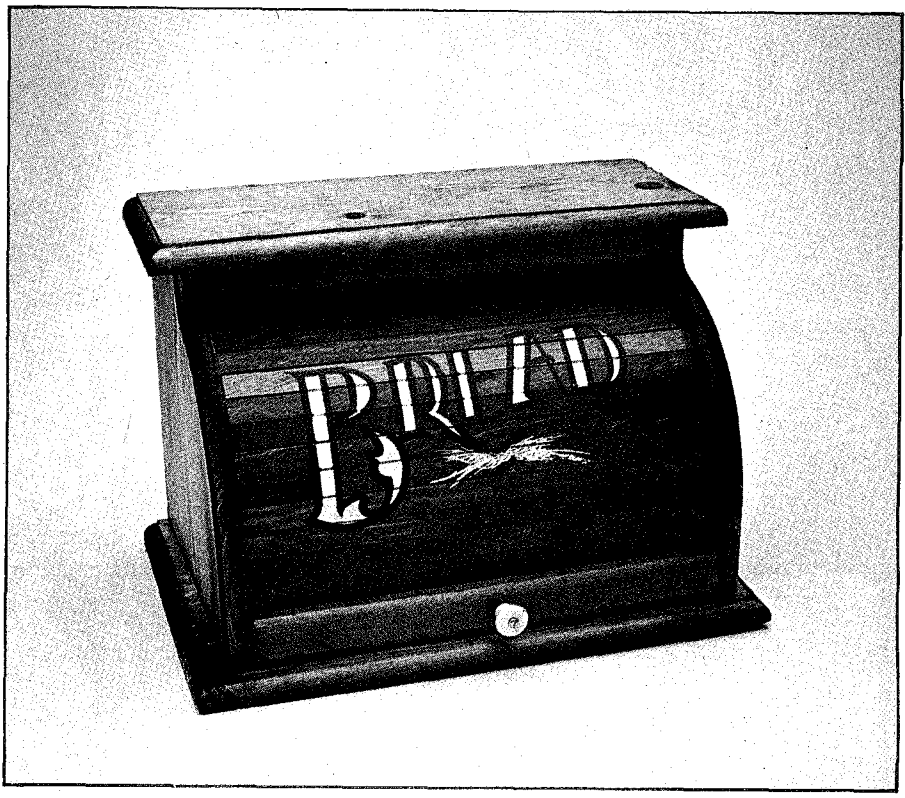
The Artful Lodger/Ellen Stern

FOR BREAD ALONE

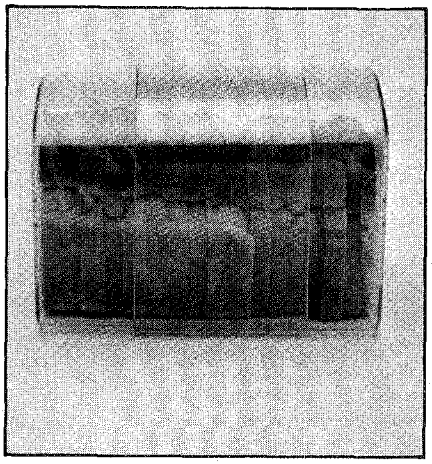
"...Stale is nice for scattering crumbs to the birds; moldy is nice for penicillin. But most of us like our bread fresh..."

On the kitchen counter between the orange-juice squeezer and the Mixmaster, our mothers and grandmothers always had a bread box. Why don't we? For a few reasons. Lack of space. Small families. Diets. And, although home bread baking is on the rise, surprisingly few bread boxes are on the market.

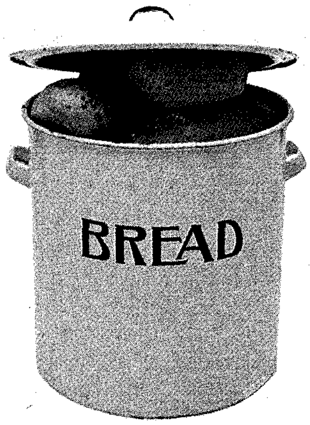
For 5,000 years—ever since the sunny morning when an enterprising Egyptian baked his/her first barley loaf—bread has grown stale or moldy. Stale is nice for scattering crumbs to the birds; moldy is nice for harvesting penicillin. But most of us like our bread fresh. Thus, this selection.



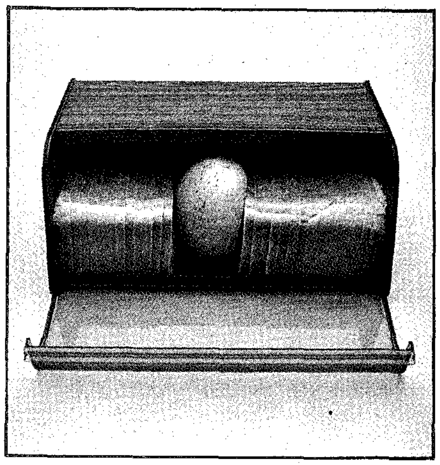
1. Wooded bliss: *New rolltop bread box of pine; $35 down in the Cellar at Macy's.*



2. All clear: *Expandable Plexiglas box; $8.50 from the Epicurean Gallery, 17 East 70th Street.*

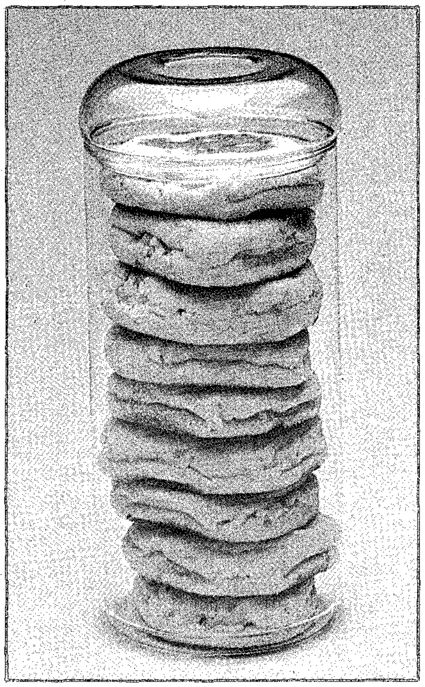


3. The bucket stops here: *Porcelain over sheet iron, circa 1910; $39 from the Place for Antiques, 933 Second Avenue, near 52nd Street.*

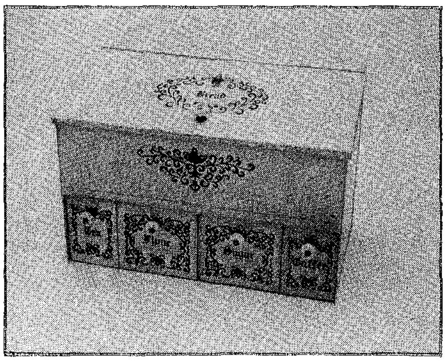


4. Against the grain: *Ersatz wood (i.e., plastic) box from Italy; $25 at Seabon, 54 East 54th Street.*

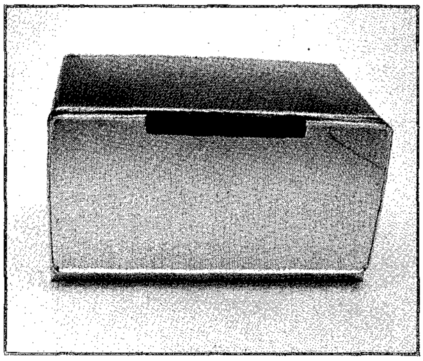
Photographed by Frank Spinelli



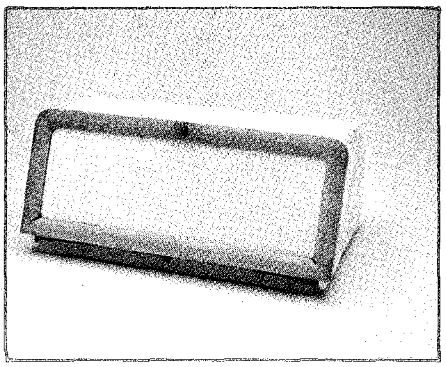
5. Plenty o' muffin: *Or cookie, or bagel, under glass; $11.50 from the Epicurean Gallery.*



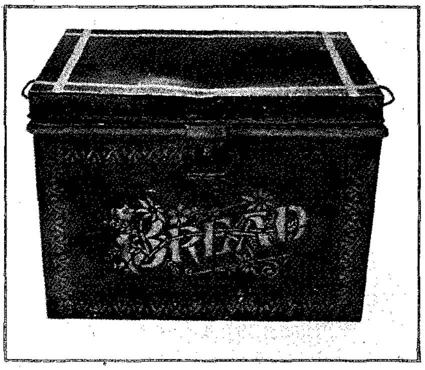
6. Kitchen kitsch: *Tin and flowery, with four drawers; $52.50 from La Cuisiniere, 867 Madison Avenue, near 72nd Street.*



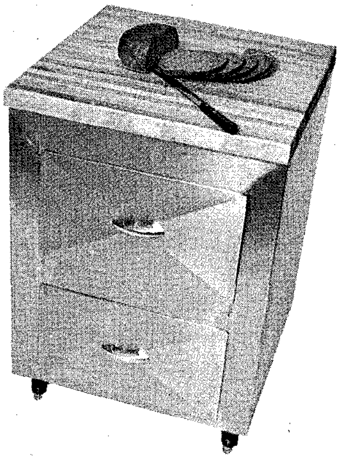
7. The grandeur that is chrome: *Today's classic, by Beautyware; $24.99 from Feldman's House of Wares, 884 Madison Avenue, near 71st Street.*



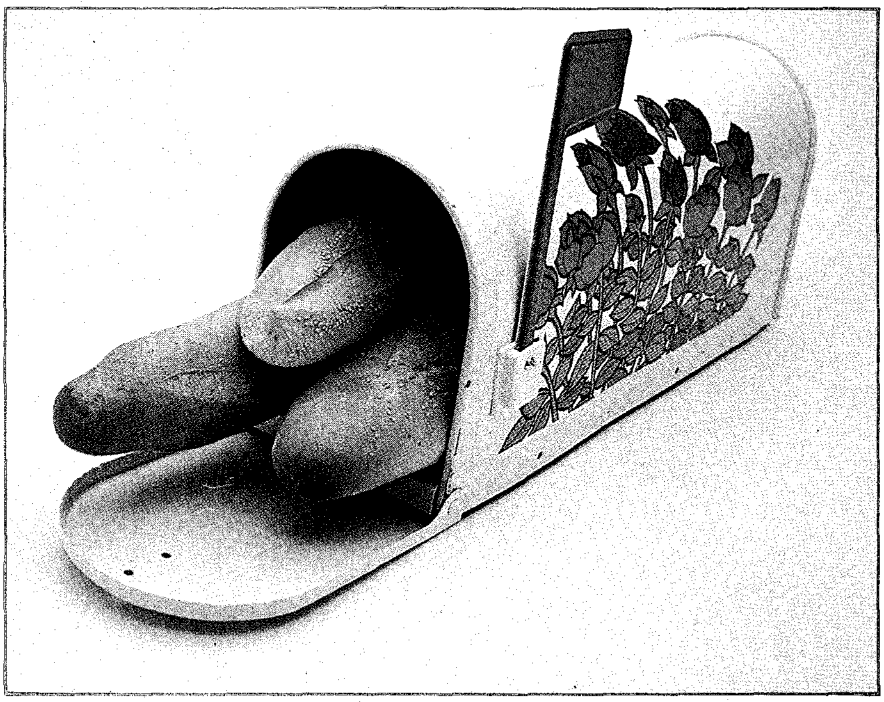
8. Dutch treat: *Porcelain-and-oak box, circa 1920, from Holland; $65 at French Country Store, 35 East 10th Street.*



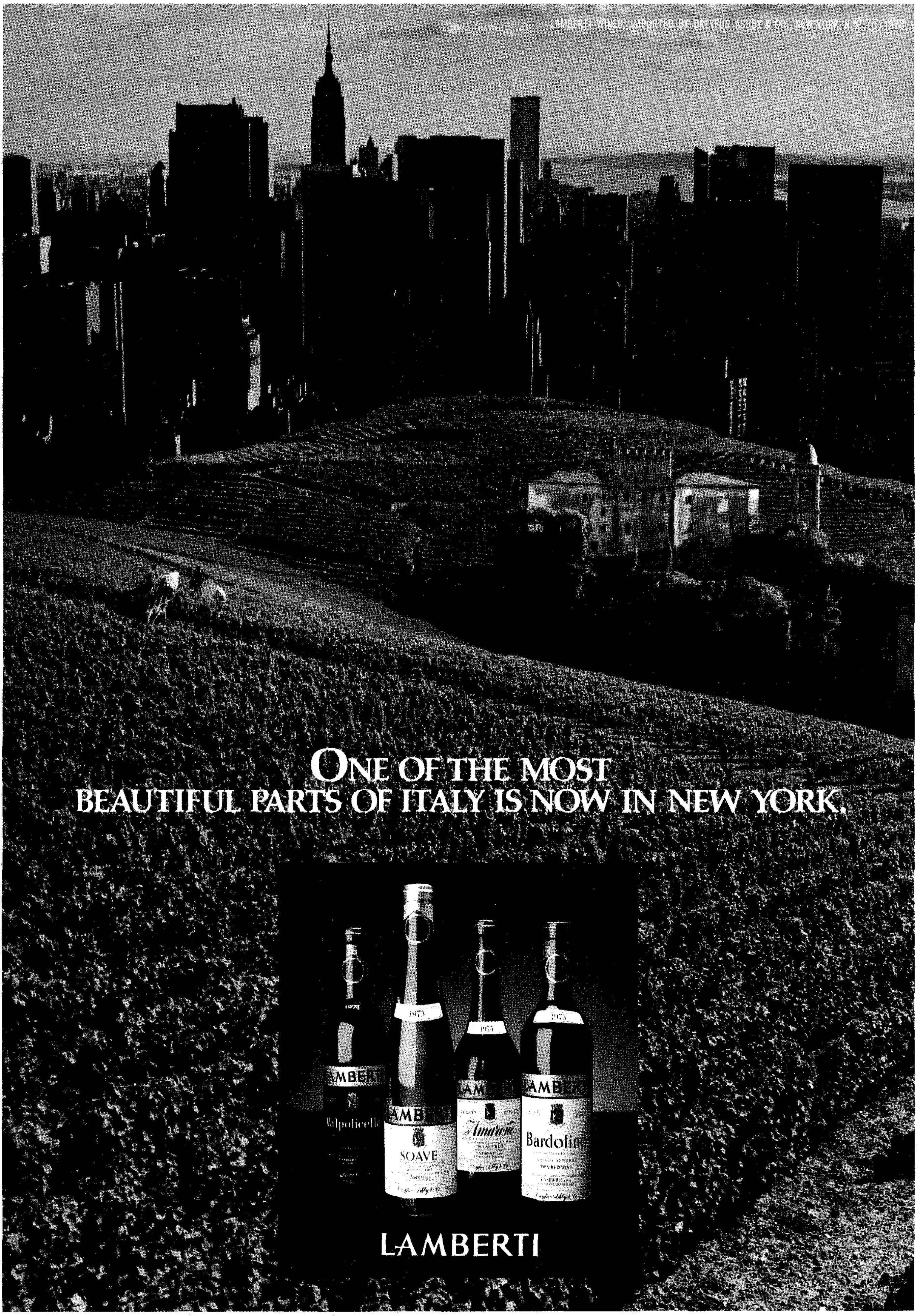
9. Tole keeper: *Hand-stenciled and hand-painted, circa 1880; $75 at Ann Phillips Antiques, 899 Madison Avenue, near 72nd Street.*



10. Bigger than a bread box: *Restaurant variety, stainless steel with butcher-block top; $150 at AAA Restaurant Equipment Company, 284 Bowery, at Houston Street.*



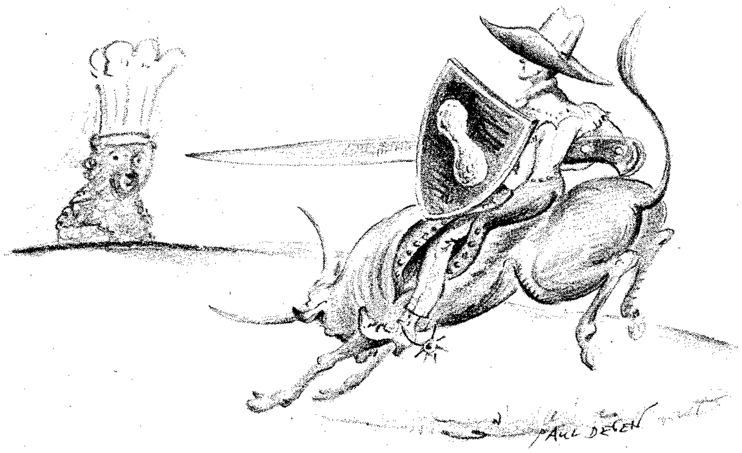
11. Neither snow, nor rain . . . : *The country mailbox as bread box; $12.99 from E. J. Korvette, hardware department, Fifth Avenue at 47th Street.* ■


LAMBERTI WINES. IMPORTED BY DREYFUS ASHBY & CO., NEW YORK, N.Y. © 1978
ONE OF THE MOST BEAUTIFUL PARTS OF ITALY IS NOW IN NEW YORK.
LAMBERTI
Valpolicella
SOAVE
Amarone
Bardolino
LAMBERTI

Restaurants / Seymour Britchky

THE RUSSIANS ARE WINNING! THE RUSSIANS ARE WINNING!

"...On a field in the West Fifties the great powers are settling their scores: United States Steakhouse vs. Russian Tea Room..."



In olden days great battles were sometimes decided by single combat between leaders of opposing armies. All the boys would sit around in a big circle and watch while one prince had his head handed to him by another. Then everyone else could go home licking no wounds. The lesson of this ancient efficiency has apparently been spelled out to the leaders of the great powers, and they have elected to settle their scores on a field in the West Fifties. The press of internal affairs (and not, as some have suggested, a higher regard for their scalps than for valor) has compelled them to delegate the actual combat to appropriate representatives: in this corner, the United States Steakhouse Company, and in this corner, the Russian Tea Room.

The **Russian Tea Room,** Carnegie Hall's West 57th Street neighbor, is the province of a low-ranking god who has been given the place as his small planet. But this deity is an undisciplined collector, his eyes bigger than his restaurant, and the glittering heterogeneity of things to eat, people, and objects that he has crammed into his little world would far exceed its physical limits were it not for his capacity to transcend physical bounds. The Russian Tea Room is possible in the same way that it is possible for all the angels in the universe to dance on a pin—by divine intervention.

Under a red canopy and through revolving doors you go, into the choice front room—theatrical posters and New York's smallest two-bartender bar, the saucy clash of lipstick-red banquettes against flamingo-pink table linen, the waiting line of the patiently waiting, the giant charcoal-and-ivory mural of a park café in a very civilized city somewhere long ago. Through this room the endless democracy flows—*grandes dames* in floor-length dresses, tomorrow's ingenue with last year's manager, musicians and musicians' mothers, opera freaks and lieder singers, children with their dates, drama critics with boring producers, rabbis with their wives, priests with other priests, purveyors of all culture, hustlers of all commodities, scribblers of all propaganda.

The deep-green walls of the big back room are hung with a hundred paintings and as many shining samovars; chandeliers and sconces glitter with golden tinsel; dark-red lanterns glow on the tables. Dozens of men in red or green bring and take away as they have for 50 years, and as they and their followers obviously will for 50 or 100 more.

Remarkable food, like kholodetz—pickled calves' feet—cool blocks of firm jelly, textured with meat, garnished with whipped cream that is vibrant with powerful horseradish. Eggplant orientale, a rich, oily, tomatoed paste with a bit of garlic in it—you spread it on pumpernickel bread. The herring are firm and pungent, the smoked salmon pale and tender. And the caviar—four grades of the black are available—is superb.

The "cold" borscht is cool, polished, purple, and creamy, its sweet beet flavor livened with slivers of seeded cucumber and lots of dill. The hot borscht is tart and salted, the dollop of cool sour cream lovely against the warm red broth and shredded beets. And sometimes there is an odd chicken soup, called roszolnick, in which the thickened liquid is studded with pickles, crisp vegetables, and giblets.

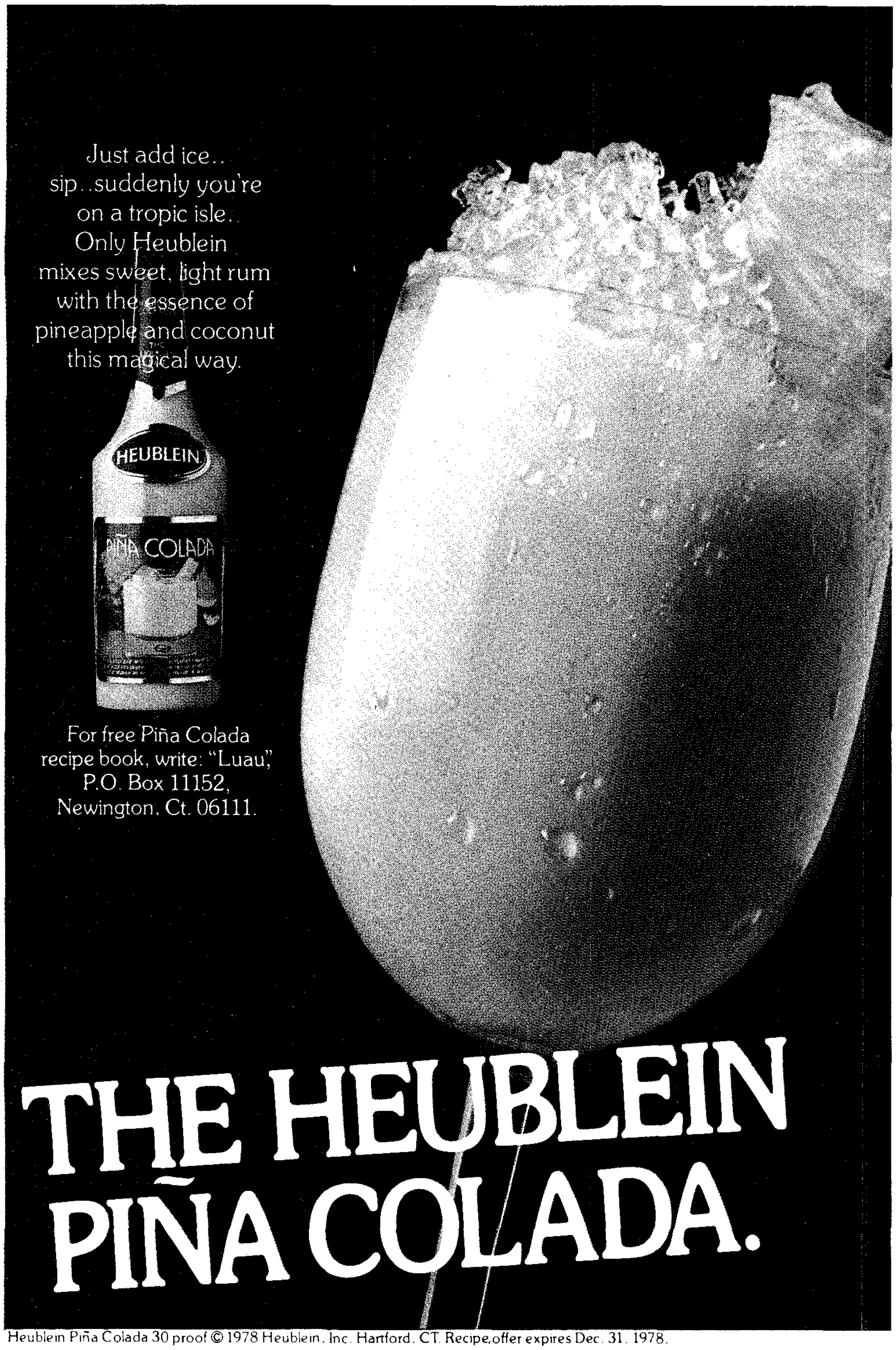
The homiest foods are cotolette Pojarsky and luli kebab, the former veal-and-chicken patties, the latter lamb patties, the warm, spicy ground meats moistened with a pleasantly fatty and peppered mushroom sauce. And the most elegant main course is the blini with red caviar and sour cream, buckwheat pancakes that are browned, earthy, and seemingly weightless—you soak them in melted butter, wrap them around the sour cream and pale amber-colored globules of salmon roe, and eat. The broiled lamb dishes—shaslik and lamb chops—are of tender and tasty meat, artfully charred. And such vegetarian oddities as mushrooms or eggplant au gratin are like thick vegetable stews, weighty with hot sour cream, served on rice. Avoid the blinchiki with cheese and sour cream, hard casings around leaden fillings.

A winy stew of prunes, pears, and apples, in thick syrup, goes by the deceptive name of fruit compote. And the pastries, creams, and custards that make up the fancy little desserts are all smooth and moist, polished and fresh and airy, their sweetness never excessive, the nuts and crusts and cakes browned, crisp, and tender. Yes, tea comes in a glass.

Vodka, champagne, or both are the drinks to drink. Vodka is ordered from the vodka menu. Complete dinners for two, with alcohol, will come to around $50, tax and tip included. ⟹

Russian Tea Room, 150 West 57th Street, CO 5-0947. Open daily from 11:30 a.m. to 1 a.m. American Express, Carte Blanche, Diners Club, Master Charge, Visa.

Illustrated by Paul Degen



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CLOSE ENCOUNTERS
OF THE FRENCH KIND

Now you can enjoy fabulous French Nouvelle Cuisine in the easy informal atmosphere of a Paris bistro — friendly, breezy, slightly brash but never uptight. (Definitely not for your maiden aunt from Duluth!) Come as you are for a leisurely dinner or a late supper after the show. There's a daily seafood specialty from nearby waters. Credit cards welcome.

The Left Bank
Second Avenue at 64th Street
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Rockefeller Center's **United States Steakhouse** is a theme restaurant. Its themes are the American peanut, the American hero, and meat.

The peanut. There is a pause at the end of the day's occupations known as the cocktail hour, and there is a big barroom here to which lots of the guys from upstairs in the Time-Life Building repair. They stand around the huge, circular, counter-height oak tables that bear giant bowls of unshelled peanuts, and they light their cigarette lighters, hoist long cold ones, and crack peanuts, all without looking. They drop the peanut hulls at their feet, toss the seeds between their teeth, and slowly grind them with their huge molars, their jaws rippling. After a while they are ankle-deep in peanut shells, and by seven o'clock this place looks like the elephant house.

The peanut also shows up on the menu, in cream of peanut soup, which has vegetables in it, and which is every bit as execrable as you fear; and it shows up in six-nut pie, which is every bit as etc.

The hero. Photographs of famous domestic and imported Americans hang on the walls. And boy, are they funny. Each and every one of them has the same caption, in comic-strip balloons, painted in over the head of the subject! And the constant caption (this will kill you) is: "Best £?&.*.0%!¢ steak I ever tasted!" Cute? For example, there is a picture of Marlon Brando in *The Godfather,* and instead of saying whatever it was he was saying in that particular never-to-be-forgotten scene, what he is saying is: "Best £?&.*.0%!¢ steak I ever tasted!" And believe it or not, there is a picture of John Vliet Lindsay looking down on the bean of Abraham Beame, and *Lindsay* is saying it. And then there is this very smiling picture of Eisenhower, Dulles, and MacArthur (looking as if they had just castrated Truman), and *they're* saying it. Well, you walk along the walls, and it goes on and on, a laugh a frame. Leo Durocher, Bob Hope dancing with Rocky Marciano, Marilyn Monroe flashing an acre of thigh, Franklin Roosevelt, Cardinal Spellman, Superman, Muhammad Ali, Sophia Loren in bed with Marcello Mastroianni, Dean Martin. All the greats and near-greats. The animal kingdom is spared.

Meat. Meat is served in the dining room, which features hefty wood partitions around leather-upholstered booths, big tables, thick red carpeting, and waiters and waitresses who wear aprons of chain mail, no less. Some take their work seriously, but many are between jobs, leaning on your booth or table with the insouciance of members of your party who just happen to be standing.

The best part of your dinner is on the house—a basket of warm potato chips that are crisp and not too greasy. Like all good potato chips, they are habit-forming, and efforts to restrain yourself for fear of "ruining your dinner" are ill-advised.

Everything else is fee-for-service, including an appetizer of tartar steak, a golf-ball-size dollop of raw beef, dry and underseasoned, though of freshly ground meat. The clams and oysters are usually fresh, but rarely sparkling; and the shrimp are soggy and icy. The cocktail sauce with which these are garnished is itself garnished, with horseradish that was grated back when. Your waiter warns you that "Today's Stuffed Vegetable" is hot. "Lemme warn you," says he, "it's hot." It's cold.

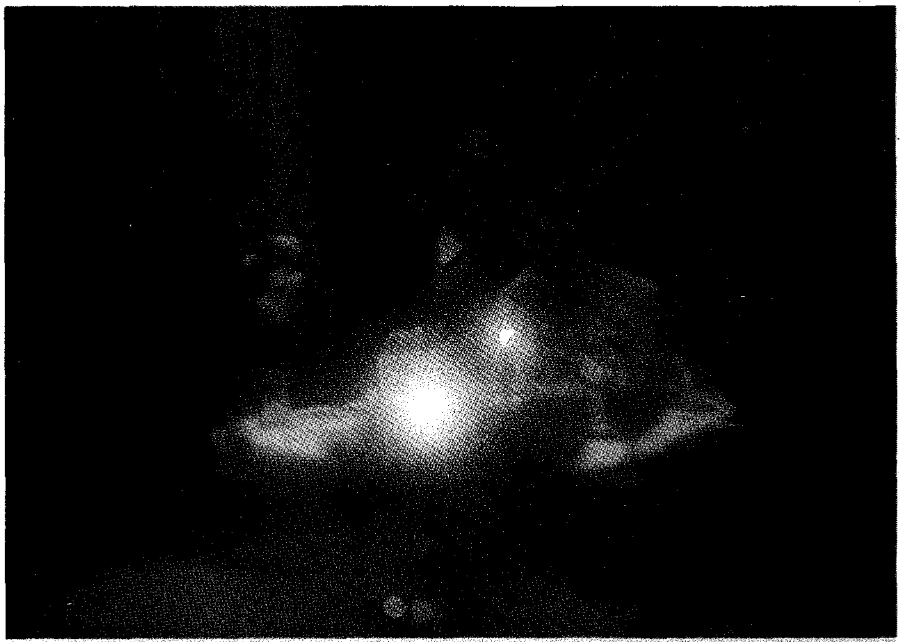
Cold steak salad, at its best, is one of the highest achievements of the lowly art of rescuing leftovers—crisp vegetables and a tangy dressing converting last night's excessive dinner into today's light lunch. Here the procedure is reversed. Steak broiled especially for the salad is made to seem week-old with strands of tired greens and bland cheese and a lengthy immersion in the vinaigrette, which makes the meat marinated, not dressed.

The broiled steaks and lamb chops are not bad (the latter served with a stainless-steel jigger of cold green jelly), but they do not approach the balance of firmness, tenderness, and moisture you find in Manhattan's best steak houses. The chopped steaks are mushy rather than ground, and by late in the evening the roast beef, bland to begin with, is no longer rare. Avoid the immense lobsters, which are dry and fibrous. What they call "Hashed Browns With Apple" are amorphous chunks of deep-fried potato to which the bits of apple are irrelevant. No civilized person would insert decent butter into this establishment's baked potatoes. The mysterious ingredient in your salad dressing is Yankee Stadium mustard.

Cakes and pies that might be tolerable to obsessively sweet teeth are served at ruinous icebox temperatures. You cannot quarrel with the listing "Fresh Strawberries," for the word "fresh" does not connote "ripe."

Steak dinners for two, with a bottle of wine from the brief but good American list, will come to around $50, tax and tip included.

United States Steakhouse, 120 West 51st Street, 757-8800. Monday to Friday noon to 1 a.m., Saturdays from 5 p.m. Closed Sundays. American Express, Carte Blanche, Diners Club, Master Charge, Visa.



Wine, Dine and Romance.

Free Spirit Weekend!

Get away together to a beautiful wooded world. Just take the train to Rye Station, and we'll pick you up. And whisk you to Stouffer's Inn of Westchester, where champagne will be waiting. And so will luxurious overnight accommodations with a forest view. Enjoy dinner at the elegant Woodlands or casually sophisticated Amelia's, choosing anything from the menu. Spend a romantic evening at the Foxfire Tavern where the entertainment is live. Enjoy the pleasure of breakfast in bed . . . or from the menu at the Woodlands. Splash in the indoor pool or work out in the exercise room. Relax in our whirlpool or saunas. Enjoy complimentary movies in your own room. You needn't check out 'til 5. It's a beautiful way to fall in love all over again. And all this for just $75 for the two of you. Call "Free Spirit" today (914) 694-5400. Stouffer's Inn of Westchester, [illegible] Oak Lane, Town of [illegible] Plains. Available [illegible] weekend packages [illegible]

Stouffer's
INN OF WESTCHESTER

Music / Alan Rich

SWEET SONGS OF SPRING

"... Britten's *Spring Symphony* remains unchallenged for the exuberance of its fancy that sometimes spills over into giggling ..."

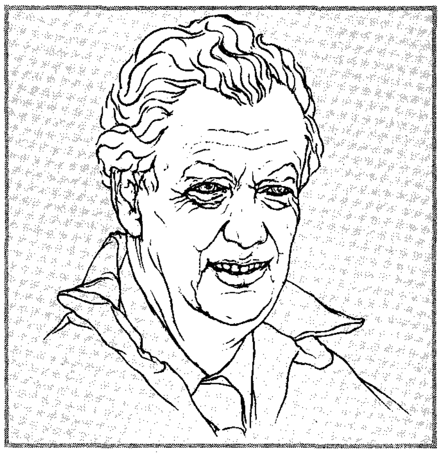
Does anyone ever sit down and read poetry anymore? I don't very often, I must confess, since my horrified discovery that I had outgrown Robert W. Service. Yet, a hearing at Carnegie Hall of Benjamin Britten's **Spring Symphony**, at a memorial concert on behalf of the Aldeburgh Festival, sent me home to my *Oxford Book of English Verse* and its rediscovered treasures.

It's hard to believe that this sovereign score, written for Serge Koussevitzky in 1948–49, hadn't been heard in New York in nearly fifteen years. The record under the composer's direction (London 25242) is still in circulation, of course. But the impact of the work in live and loving performance—on, as it happened, a balmy night that seemed a further emanation of the music—was infinitely more moving than records can ever be.

Britten went on to create tighter, more enterprising scores, perhaps. Yet, this wonderfully inventive 50-minute work from his early maturity remains unchallenged for the exuberance of its fancy, its wit, its charm that, in certain indescribable moments, spills over into delicious spasms of the most tasteful giggling. For those of us who have come to value the total artwork of Britten as an important part of contemporary civilization—not a unanimity among music lovers, but numerous enough to count as a Force—the *Spring Symphony* is a key score.

The symphony—the name is loosely applied, and "cantata" would do as well—is, as you might guess, an anthology of springtide poetry, medieval to W. H. Auden, a more expansive (and noisier) companion to Britten's earlier and better-known anthology, the 1943 *Serenade* for tenor, horn, and strings. From nothing more than these early scores, we can grasp the composer's extraordinary sensitivity to beautiful English language, his unique gift for inventing music for words.

Some of the musical imagery in the *Spring Symphony* is, by standards Britten himself later set, a little primitive. The word "garlands," in the second of the fourteen poems used (Edmund Spenser's "The Merry Cuckoo"), unleashes, as expected, some merry twinings of melody; the birdcalls in Thomas Nashe's "Spring" are delectably but predictably set, a clear and witting *hommage* to the wonderful sound effect spinning in the Renaissance madrigal literature. But there are poetic reactions through the work on far higher levels of artistry: the radiant, elegant dabs of subtle orchestral tone through Robert Herrick's "To Violets"; the hushed patter of rain in Henry Vaughan's "The Shower," set so quietly that you don't fully know whether you're seeing sound or hearing color; the childlike exaltation in William Blake's doggerel "Sound the Flute." A large orchestra is used, along with full chorus, boys' voices, and three soloists. Not until the end, however, where a triumphant text from *The Knight of the Burning Pestle* circles round the archaic bumptiousness of "Soomer is i-coomen in" is there any sense of direct onslaught upon the gut. All else has been light, shadow, and line, wondrously mingled.

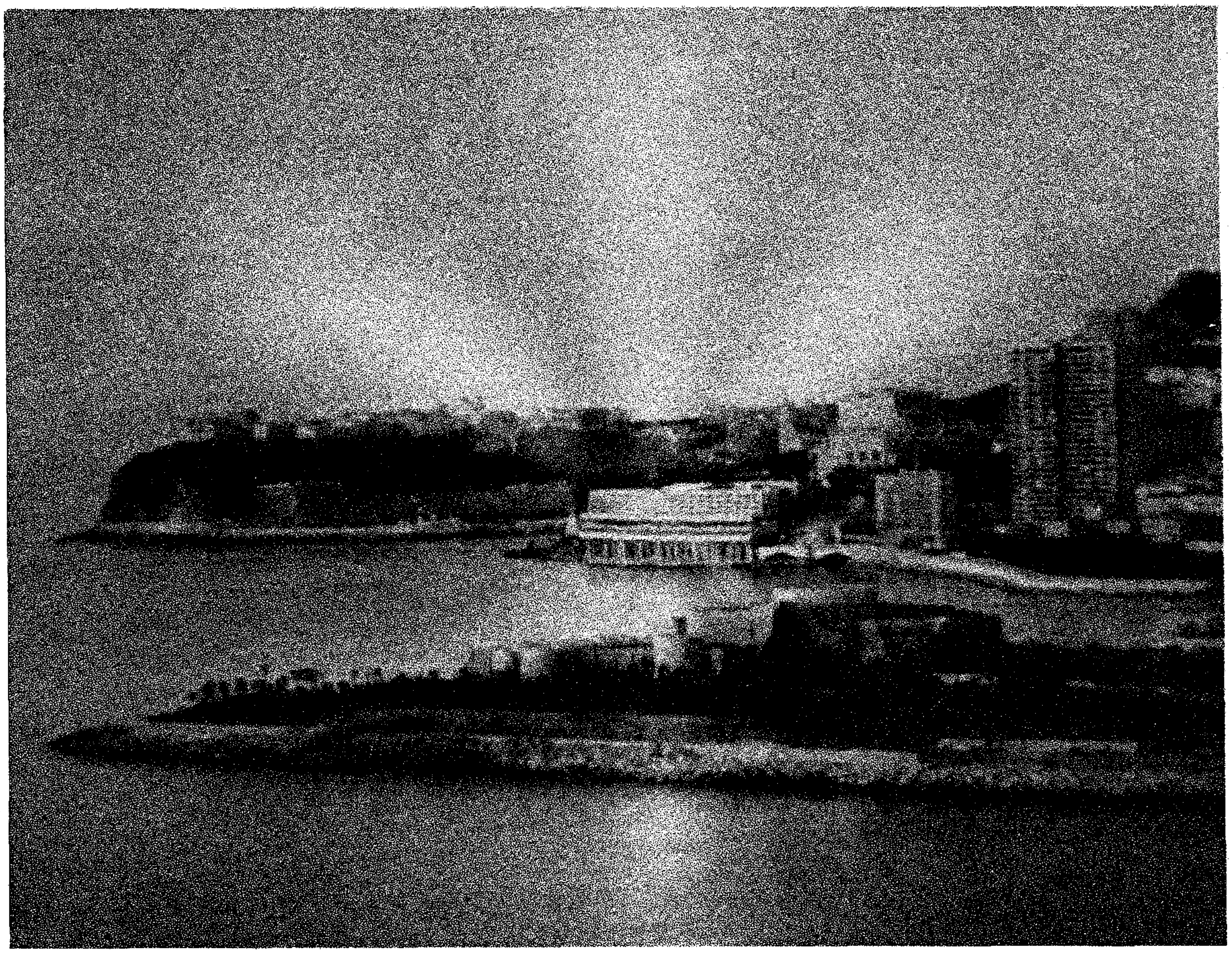


Such writing is the essence of Britten. In no composer since Schubert has there been such innate power to react, with seeming spontaneity, to the inner life in a line of poetry. And Britten, unlike Schubert, had the enterprise to seek out poetry of the highest excellence—from the strange, gnarled fancies and conceits of the Elizabethans, through the Romantics (to hear Tennyson's "horns of Elfland" as musicked in the *Serenade* is to glimpse infinity), to Auden and Robert Lowell. In an age when poetry is seldom read for pleasure, not the least of Britten's achievements has been to preserve it where it can at least get to us intravenously.

On this Britten program, too, was one of his last works: **Phaedra,** a setting of lines for the villainess-heroine of Racine's drama in Robert Lowell's extraordinary, vibrant translation. The musical mastery of the later Britten infuses this splendid work; the easy imagery has given way to a subtle, supple welding of words to music. Still, touches of the younger composer remain: Echoes of the "Sunday morning" music from *Peter Grimes* flood the opening verses with blazing white sunshine; Phaedra's oncoming madness is neatly underscored with the same kind of tortured melody, on the outer edges of tonality, that forms the underlying "tone-row" in *The Turn of the Screw*. The end is astounding; the poison courses through Phaedra's veins, as orchestral cellos and basses, *divisi*, underscore the horror. *Phaedra* is a fifteen-minute solo work written for Janet Baker and sung by her here with a mastery that verged on the awesome. With singers like Baker on hand, as well as Peter Pears (who sang gloriously here in the symphony), Britten's links to his language were forged from gold.

This music will remain with us. Britten has his detractors, and there is no doubt that, impelled by the joy of his work and its acclaim, he overwrote somewhat. But *Grimes* is now firmly ensconced, at least so long as Jon Vickers can be had for the title part; the City Opera enjoys a continued success with another of the great works, *The Turn of the Screw; The Rape of Lucretia* turns up now and then; *Billy Budd* comes to the Met next season; and, at Yale recently, I saw a joyous, mostly capable, and thoroughly agreeable student production of *Albert Herring*. So long as people care about words and can be made to care about the music in these words that an exceptionally gifted composer can ferret out and turn into sound, the music of Benjamin Britten should remain in its rightful place of honor. ▬

Illustrated by Jeffrey Ingram Stone



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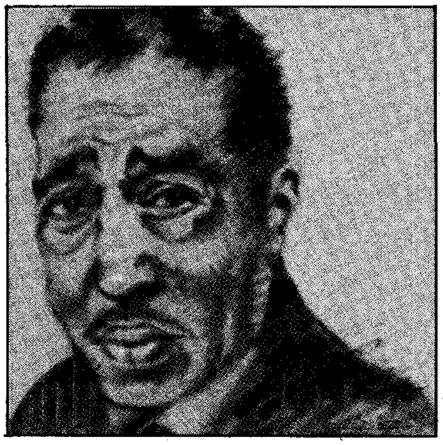
ALL IN THE FAMILY

"... *Duke Ellington in Person* is a tough and unsparing chronicle of a son's love-hate relationship with his world-famous father..."

No contemporary figure offers a more rewarding or difficult challenge to the biographer than Duke Ellington, and it will doubtless be some time before we have a comprehensive work on his life, times, and achievements. The story is so shrouded in contradiction, apocrypha, and sheer ignorance that even a straight accounting of facts will require zealous research. Putting his character in focus will require the imagination of a poet. During his life, two books were published, offering clues and suggesting starting posts—his own *Music Is My Mistress* (Doubleday), a benediction on all the good people and things in his life, and Stanley Dance's *The World of Duke Ellington* (Scribners), a collection of admiring interviews with Ellington and his associates by the band's loyal scribe.

Last year, Derek Jewell's *Duke* (Norton), a useful, warts-and-all survey despite its narrow viewpoint and frequent, if minor, factual errors, reminded us that Ellington's private life was so well guarded that not even his marital status was widely known. Now we have a considerably more important and candid volume in **Duke Ellington in Person** (Houghton Mifflin), by the maestro's son Mercer Ellington, aided by Dance. It is a tough and in some ways unsparing chronicle of a son's love-hate relationship with his world-famous father, but it is more than that. As a composer and bandleader himself, Mercer appreciated the odds against which his father maintained his own orchestra for 50 years; as the band's manager for more than a decade he dealt with Ellington on an impersonal level and was privy to his often self-destructive whims. The portrait that emerges isn't simple or reassuring, but it has the ring of truth, of life lived, and one reads it with a growing admiration for both Ellington's tenacity and commitment to craft, and for Mercer's own resilience.

Ellington was only twenty when Mercer was born out of wedlock in 1919, and by the time his career began to flower Mercer was old enough to retain memories. From the beginning, Ellington, who was as devoutly superstitious as he was religious, viewed his son as a possible rival. He would have preferred a daughter, and Mercer says he was brought up with uncut locks so that his father would "tolerate" his presence. In later years, he felt that Ellington held him back, but it is also true that his father presented several of Mercer's early compositions in the best recordings conceivable.



The son alternates between candor and discretion in chronicling Ellington's ever complicated love life, and if "Pop" emerges with a distinct literary shape, many of the most important people in his life are vaguely or indifferently drawn. Mercer's mother, who was separated but never divorced from Ellington shortly after their marriage, is not mentioned by name, except in a picture caption, and we never understand the reasons for Ellington's veneration of his own mother, Daisy, who inspired so much of his work.

Another disappointing portrait is that of Billy Strayhorn, Duke's alter ego, collaborator, and perhaps closest male friend. Mercer never mentions the impact of Strayhorn's death, or his homosexuality, though he does describe an evening when Ellington's paranoia took the form of a tirade against a "faggot Mafia." The professional and personal relationship between these two is worthy of a book in itself, and while Mercer throws some light on their early meetings, he contributes little that is new. He dismisses one of Ellington's greatest periods, the early forties, in one paragraph, finding only "a kind of miniaturist charm" in such masterpieces as "Jack the Bear," "Ko Ko," and his own "Blue Serge."

The text is most often distinguished by an intelligent sense of proportion and generosity. He speaks forthrightly of his father's feelings on race hatred, but he does not deliver an inventory of atrocities. He deals gingerly with Irving Mills, the energetic manager whose name appeared as co-composer on many Ellington standards, insisting that they used each other. He deftly catalogs the foibles of some band members and is silent about others. Yet despite gaps and half-told stories, Mercer's well-placed narrative gives us a palpable sense of Ellington in public and private situations. The text includes several previously unpublished photographs, but I wonder how Mercer feels about the green cloth cover. (Ellington particularly detested green.)

When the English discographer Brian Rust privately published his two-volume edition of **Jazz Records A–Z: 1897–1942** in the late sixties, jazz scholarship took a quantum leap forward. Since jazz exists only in performance, and those performances are preserved chiefly on records, he established himself as the Köchel for a whole era in music. Arlington has just published a fourth revised edition of Rust, for which commendation is deserved. It's chief improvement is the inclusion of an index of song titles. But while no library or jazz scholar can afford to be without it, I wish I didn't have to report that this long-awaited publishing event is a major disappointment. Rust simply has not done much revision in the past ten years. To cite one entry, the Louis Armstrong section omits most of his broadcasts and sound tracks, as well as his 1934 concerts in Europe; the newly discovered alternate take of "I Can't Give You Anything but Love" is absent, while a nonexistent third take of "Star Dust" is still included. There are dozens of errors, most of which became apparent shortly after the last edition came out. Still, it's an invaluable reference work, however irritating. ■

Illustrated by Barbara Maslen

Theater/John Simon

LIKABLE BUT UNLIKELY TRANSPLANT

"...Lanford Wilson writes intelligent, amusing, racy dialogue, but *The 5th of July* is, in the most profound sense, unsatisfying..."

Lanford Wilson's **The 5th of July** is a pretty good Chekhovian play written too late. There must be any number of contemporary musicians who could compose a pretty good piece of Mozart, Chopin, or Brahms; and we know that there have been painters in our midst who could turn out pretty good Matisses, Modiglianis, and Chiricos, even if they had a little trouble with Vermeer. All but the greatest masters can be imitated—later—consciously or unconsciously; the fact that the fakes may not fool a few experts is less important than the fact that they can take in the rest of the world.

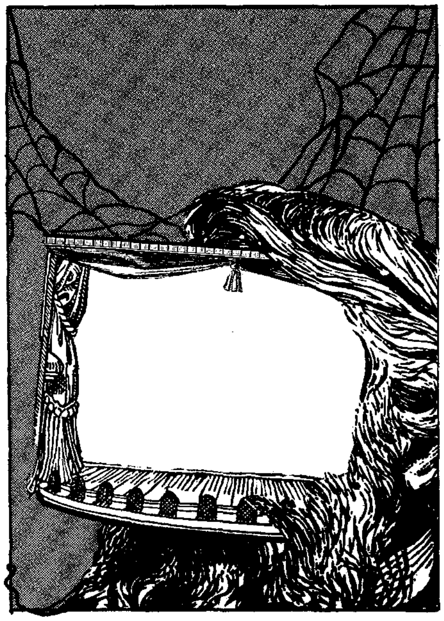
In drama, the situation is somewhat different. You are not dealing with sounds or pigments or even mere words, but with climates of thought and feeling that, however skillfully replicated, have a way of emerging skewed from a later sensibility. Perhaps the most spectacular imitations in English drama are the quasi-Jacobean plays of Beddoes; even they err, however, by being more Jacobean than the Jacobeans'. Wilson's Chekhov does not out-Chekhov the originals; it is merely out of place in its anachronistic garb, like people in nineteenth-century attire in a Danish-modern living room.

Actually, we are far from Danish modern here—on a ramshackle farm near Lebanon, Missouri, on Independence Day, 1977, and the following day, when the second-rate fireworks are over. We meet Ken, Gwen, John, and June, Ken's sister, who were all involved with one another—ideologically or physically, homo- or heterosexually—in their antiwar, pro-hippie sixties' student days at Berkeley. Now Gwen is a nutty millionairess trying to become a Nashville pop star, and is living with the opportunistic John, who manages her affairs and satisfies her complex libido. Ken, who loved and was let down by both of them, has lost his legs in Vietnam, and is now an English teacher living with gentle Jed, a dedicated botanist. Jane has an illegitimate daughter (by John, if I follow the play's convolutions correctly), and, with her promiscuous days behind her, has turned into a cynically wisecracking mother and intermittent homebody. Shirley, the daughter, is a bright but foolish teenager, a movie buff aspiring to greatness of an as yet unspecified sort.

There is also Aunt Sally, a jovial, mild eccentric who carries about (and sometimes misplaces) her husband's ashes in a candy box, and cannot quite resolve to scatter them as she was instructed to do. And there is Weston Hurley, Gwen's country-music writer from New Jersey, a guitar-strumming simpleton who is the butt of everyone's jokes when not telling preposterous stories that make him his own patsy.

Put all these people together on Ken's inherited farm that Gwen wants to buy and convert into a recording studio—an unlikely plot device but needed to keep the characters spinning in the semblance of a non-vacuum—and you have a clash of remembrances, recriminations, interests, and expectations. What you do not have, however, is dramatic development: a forward movement of a significant sort, a true change of human dynamics, despite not one but two switcheroos thrown in at the end. There are small conflicts, less than shattering revelations, and, mostly, people persisting in their old semi-impotent, semi-resigned ways.

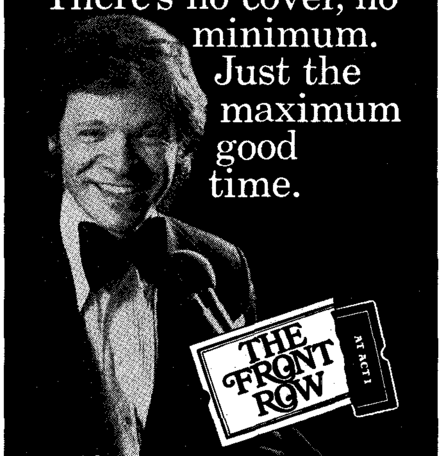
All that is very Chekhovian—this sense of *plus ça change,* these people loving and hating one another to a stalemate, this blasé and cunning chatter that cannot keep the wolf of reality from the door, this getting nowhere even when one is most on the go, the very business of selling a house (*Cherry Orchard*) or planting for the future (*Uncle Vanya*) or yearning for other places (*Three Sisters*). But it doesn't work, for two reasons. It looks, sounds, and feels like a copy, however witty, wistful, and exquisite; and all that aimlessness, frustration, and failure does not have a compelling substratum of loss. In Chekhov's Russia, there were intimations of a collapsing empire, of a social order headed for bloody extinction; in Wilson's world, there is only the sense of the departed sixties, with their feeble political and sexual protests coming to an end. That is the implied fifth of July: the post-activist, post-coital, post-holiday depression.



Within this somewhat less than weighty framework, the individual moonings and moanings are also, unsurprisingly, trivial. But Wilson writes intelligent, amusing, racy dialogue, and is able to create lively albeit minuscule confrontations. The play is never uninteresting; it is merely, in the most profound sense, unsatisfying. It is accorded a fine production, though, under Marshall W. Mason's skilled direction, which errs only in trying to be too fast, too manifold, too clever. There are some perfect performances: Joyce Reehling, as the drolly disillusioned June; Helen Stenborg, as the modestly heroic aunt; Nancy Snyder, as the tumultuous, outrageous, disenchanted yet still hopeful Gwen; and Danton Stone as the Garden State musician who cultivates his country-and-Western.

Almost as good are William Hurt as Ken, if only he did not turn every line into a throwaway one; Jeff Daniels as Jed, if only he were not quite so uniformly subdued; and Jonathan Hogan as John, if only he exuded a little more sexuality. As the messy adolescent, Amy Wright overacts shamelessly, and gives the one poor performance in a production whose scenery by John Lee Beatty, costumes by Laura Crow, and lighting

Illustrated by Joan Hall



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by Marc B. Weiss make no false moves. What it all lacks, however, and desperately, is a little urgency.

I have written before about the Off Broadway production of **Da**, Hugh Leonard's bittersweet autobiographical comedy in which a middle-aged London playwright returns to Dublin for his simple gardener father's funeral, and relives scenes from various stages of his early life, along with others that never quite took place. The living intermingle with ghosts—the father's, mother's, son's, as he was then, and others—and what results is a complex and graceful tribute to an unpretentious, naïve but happy man, and to the family and society that surrounded him. A memory play, then, with humor verging on comic exasperation, sentiment elegantly eschewing bathos, witty criticalness lapsing into plain affection.

On second seeing, *Da* (transported almost intact to Broadway, and the worse only for the one cast change—the crudely obvious Ralph Williams for the deviously lifelike Paul Rudd) is even more entertaining, endearing, and gently moving. Some performances are still less than distinguished (Mia Dillon's, Lois de Banzie's, and, above all, Lester Rawlins's), but the parts are so well written that even worse acting couldn't quite scuttle them. Richard Seer would be lovely as the portrait of the artist as a young whippersnapper, except that his accent vacillates.

But at the center of the production are three superlative performances. Sylvia O'Brien plays the somewhat underwritten part of the mother with glorious firmness and dignity, stemming in equal measure from nobility of soul and benightedness. Brian Murray portrays the young pup grown into a wise, sophisticated artist still in need of a final lesson or two with warmth, intelligence, and mercurialness that are almost awesome. And Barnard Hughes, as the eponymous Da, gives one of the great performances of this or any year. Always a solid and likable actor, Hughes here ascends to the rank of master. There is no nuance too subtle for him to convey, never thickening its delicacy; no emotion too primal for him to individualize, never losing its searing simplicity. Put this right alongside the achievements of the Gielguds, Oliviers, and Richardsons, or of the Irish stars from the Abbey and Gate in their golden days.

Melvin Bernhardt's direction, Marjorie Kellogg's set, Jennifer von Mayrhauser's costumes, and Arden Fingerhut's lighting function as well as they did at the Hudson Guild, which is to say very pleasingly indeed. ▬

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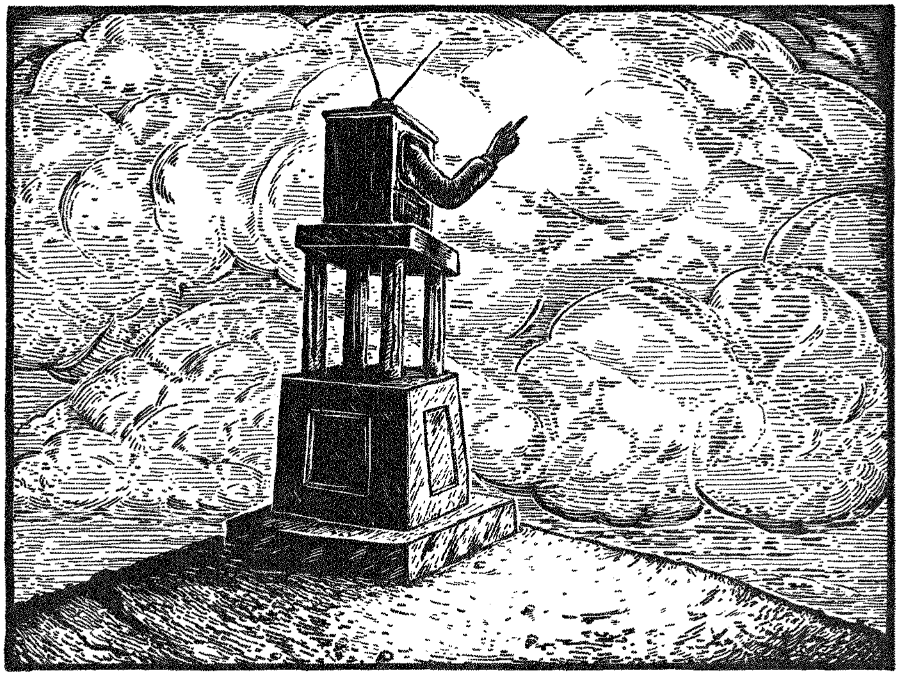
Movies / Molly Haskell

A FAILURE TO CONNECT

"...*Holocaust* did not offer even an approximation of the kinds and degrees of tortures imposed, both within and without the camps..."

All and sundry have had their say on **Holocaust,** NBC's four-part mini-series, and the debate continues. The scales weigh heavily against, and I'm in agreement with most of the objections.

Trivialization, yes—both in the cheap contrivance of using the parallel family stories to carry the "human interest" and, worse, in the framework of commercials that make a mockery of human suffering. Distortion through omission, yes. As their descendants have cause to remind us, a great many Christians and non-Germans were also exterminated. And there is the matter of the deaf ear the Allies turned to Jewish pleas for entry—if not on the same level as Hitler's crimes, as Sidney Zion suggested in this magazine two weeks ago, then at least a more shameful one, and closer to home. (Incidentally, a recent film, *Voyage of the Damned,* made this point devastatingly.) *Holocaust* gave little indication of who got away (e.g., German Jews, the elite) and why; who helped; who didn't; and what complex of motives, what combination of fear, self-interest, and indifference, characterized their behavior. And it did not offer even an approximation of the kinds and degrees of torture imposed, both within and without the concentration camps.



But suppose NBC had managed, against all commercial odds, to come up with a dramatization that answered some of these objections—that is, without commercials; incorporating a more complex and accurate accounting of the planned genocide and global reactions; a stronger, better written and acted fictional framework. How viable would it have been? How close to the Truth? The major problem is that the Holocaust is simply too vast, the elimination of 6 million people from the earth too incomprehensible, to fit into any conceivable dramatic framework, particularly in the reductive context of the small screen.

The two most effective films on the subject, Alain Resnais's 1955 31-minute documentary *Night and Fog* and *The Diary of Anne Frank,* approached the Holocaust from two extremes. Resnais alternated black-and-white newsreel photographs of the dead and almost dead with color footage of the Buchenwald site in its newly verdant state, the ironic juxtaposition and reticent commentary conveying better than any hand-wringing fiction the massiveness of the tragedy and its place at the center of twentieth-century history. The loss was humanity's. The green grass, flourishing where it should have shriveled and died, brought home the true horror: not that we would forget, but that we would go on living as if we had forgotten.

Holocaust writer Gerald Green opted for a structure that would fall between the personal mode of *Anne Frank* and the historical perspective of Resnais, and came up with the worst of both worlds: a compromise that appealed to neither our hearts nor our heads. But any attempt at a realistic portrayal of this monstrous evil would be a partial truth and a trivialization.

How can actors, how *dare* actors, presume to imagine and tell us what it felt like! The attempt becomes a desecration against, among others, the Hebraic injunction banning graven images. And what if the atrocities of the concentration camp *are* presented with verisimilitude. We will simply turn away, refuse to watch, or—worse—become fascinated with the very images that are meant to instruct us in evil. The pornography of fascism, its attraction for ostensible anti-fascists (see Lina Wertmüller's *Seven Beauties*), is everywhere in evidence; moreover, there is the added problem that images, unlike words, have a life of their own irresponsive to their author's bidding. In movies, the power to inform is always subservient to the power to seduce; show us a villain in close-up and we will wonder about the feel of his skin, the size and weight of his body.

Yet the argument invoked to rationalize a program like *Holocaust* is that it provides necessary information, lest we forget, which will in turn guard us against a recurrence. No matter how bad it is, like spinach, it's good for you.

I don't know who and where the people are who've forgotten or never known about the Holocaust, but they must be living in a world different from mine. Not a week, barely a day, goes by that Nazi crimes, Jewish persecution, Jewish flight, and the concentration camps don't figure either directly or indirectly in books, movies,

Illustrated by Walter Gurbo

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And even if *Holocaust* were a more impressive work, even if it informed a new generation of Hitler's evils, what evidence is there for supposing it might do what greater art has failed to do, i.e., translate awareness into moral action? Unless their politics lie in that direction, few enough people are willing to make the connection between Hitler's concentration camps and contemporary worldwide genocide.

The didactic evocation of the Holocaust is based on the mistaken assumption that people act on their prejudices out of apathy; it is more often out of fear. Those who vote against ERA, gay rights, and abortion do so not out of an excess of complacency but from too little. Meanwhile, the community of the enlightened promotes the rights of today's fascists to freely express the racial hatred that, not so long ago, produced the archetypal Holocaust.

The issues are complex and different each time around. At least the makers of *Holocaust* didn't use the concentration camps as a metaphor, a club to punish a modern audience for apathy in a false parallel with the past while they stand comfortably outside the muddy waters of history. This is the kind of moral blackmail practiced in the Belgian film **High Street**, an exercise in finger pointing that persecutes its audience on behalf of all the victims of Nazi persecution. Directed by André Ernotte from a screenplay and novel by himself and an American collaborator, Elliot Tiber, the film had an aborted run in 1977. It is being re-released in a new rescue operation headed by Joseph Papp, thus offering a second chance to those masochists who may have missed it the first time.

The setting is the Sablon district of Brussels, a working-class quarter also inhabited by artists, where the air is periodically rent by the bloodcurdling cries of a madwoman named Mimi. Her "J'accuse"—a string of epithets that translate genteelly into "murderers," "swine," and "filth"—is directed at all passersby, but with particular ferocity at tourist buses which she confuses with the vehicles that were used in pogroms to round up Jews and deport them. As played by the musical-comedy star Annie Cordy, this gaunt, hollow-cheeked figure, her eyes magnified in a bony skull, is a replica of the face in Munch's *The Cry*, and her shrieks are every bit as quivering as those suggested, with merciful soundlessness, in the painting.

A furtive, sorrowful man attends her, and even before we know their precise relationship to the Holocaust and

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each other, we suspect they are being used as a scourge—to punish their indifferent neighbors and, by extension, us. Any irritation we may feel at Mimi's constant disturbances—and who cannot help sympathizing with that woman who throws a bucket of water on Mimi's head—brands us automatically as guilty in the conspiracy of silence.

An American artist, David, becomes obsessed with her. David is played by an American musician, Mort Shuman, as a burly slob of a bohemian, whose main task is to show disdain for all around him as he works his way up to the inner sanctum of saints, madmen, and fools. His progress toward what the film perceives as redemption entails giving up, in ascending order of importance, women, abstract painting, and, finally, painting altogether.

As Mimi dies, withholding forgiveness to the end, David takes up her cry, roaring into the street with an amplified version of her litany. That should keep the tourist buses out for sure.

FM is an embarrassingly self-righteous comedy about a band of uncompromising D.J.'s on a Los Angeles rock station who refuse to buckle under to commercial pressure. The big boys in Chicago want to expand profits and insert military recruiting spots in the midst of their creative intros, but QSKY chief Jeff Dugan (Michael Brandon) will quit first.

One doesn't instantly associate purveyors of rock music with such ascetic disciplines, especially when three of them—Martin Mull, Eileen Brennan, and Cleavon Little—peddle heavy-breathing sex fantasies to their adoring public. But the gang at QSKY take their FM seriously. "You mean," says the tearful hillbilly D.J. (Alex Karras) who has just been axed, "I may have to go to AM!" It should be noted that Saint Jeff is not so altruistic that he won't fire a guy who doesn't get the ratings, and he's not above downright dirty tricks when it comes to getting a Linda Rondstadt concert away from a competitor.

Cinematographer John Alonzo directs his first film in a debut that can hardly be called auspicious, particularly in the strenuously madcap ending in which the merry D.J.'s barricade themselves against the bad guys, their fans cheering them on. They are saved in an eleventh-hour miracle that doesn't have to be seen not to be believed, but I can suggest the film's level of reality if I tell you that in this entire counterculture comedy, the only person to smoke grass is an air-force officer.

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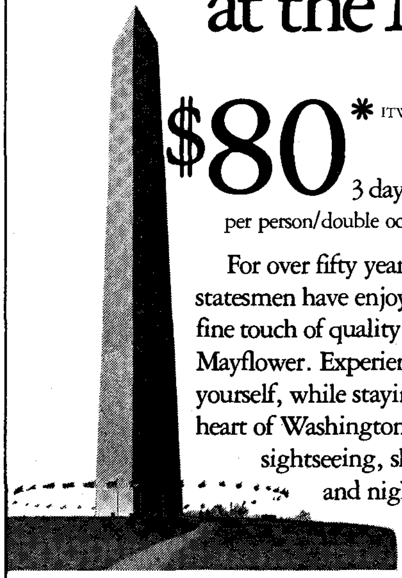

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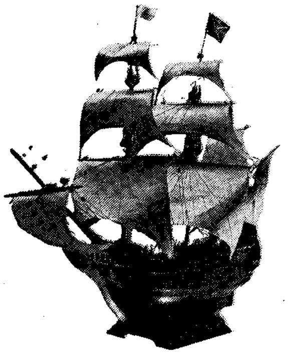

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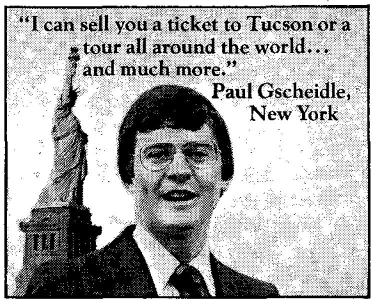

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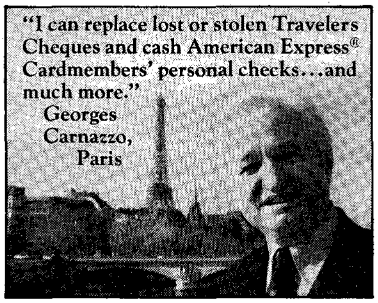

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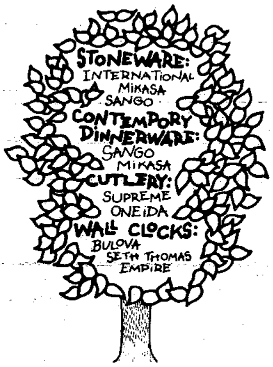

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BY LEONORE FLEISCHER

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Menswear—A yellow tag here indicates that a garment is perfect; a red tag tells you it's a second and priced accordingly. Prices are always low, but a spring sale now brings them even lower. All-weather coats in either 100 percent wool or poly-cotton blend, usually $65–$105 here, now 20 percent off (best selection of perfect garments in sizes 40–42); a special group of summer-weight suits in poly-wool-blend plaids, made for a very famous store, priced at $55 (seconds only in sizes 38–46, short, regular, long); sport coats, usually $45–$90 here, now 20 percent off; and all suits in stock currently priced at $75–$155 will carry a further 10 percent reduction. All clothes here come from better manufacturers and cost much more elsewhere. No alterations. Master Charge, Visa accepted; checks accepted during banking hours; all sales final. *L.S. Men's Clothing, 580 Fifth Ave., at 47th St., Suite 510 (575-0933); Mon.–Thurs. 10 a.m.–7 p.m., Fri. till 6 p.m., Sun. 11 a.m.–4 p.m. (by appointment); 5/8–21.*

Plants and trees—This plant store attempts to match its plants and trees with a selection of hanging baskets (over 50 varieties). For two weeks it is holding a get-acquainted sale on trees at 50 percent off the regular prices. Examples: 5-ft. scheffleras are now $19.50 each; 4-ft. multi-stalk *Dracaena marginatas*, now $16.50; 8-ft. yucca trees, $55. A free plant goes with every purchase. American Express, Carte Blanche, Master Charge, Visa, checks accepted. *Farmer Grey's Potted Plants, 122½ Seventh Ave. South, at West 10th St. (243-9382); seven days a week, 11 a.m.–midnight; 5/9–23.*

For kids—A second-birthday sale at Curds & Whey offers not only clothing for youngsters but toys, baby furniture, and so on. The store carries a full line of Perego carriages and strollers at discount prices and is offering as a special a standard carriage in navy or brown, usually $139.95, now $109.95; an all-in-one carriage/stroller unit, regularly $100, now $79.99; a reclining canopied stroller, regularly $59.95, now $45.95. The Marmet Majestic carriage, regularly $160, is now $134.95, and the Marmet Gondola, was $200, now $155; Lullabye cribs, usually ranging from $149 to $229, now $99–$169; the small version of the Cosco high chair, was $25.95, now $17.95; Evenflo deluxe nursing sets (sterilizer, bottles, brushes, etc.), were $23.95, now $19.95; lots of children's clothing (sizes layette–8) at half price, including all Health-Tex and Nannette tops, pants, dresses; corduroy pants, including Billy the Kid, etc. Also discounted by as much as 50 percent will be selected things by Petit Bateau, Fixe, and Bebe Jou. The store's regular 20 percent discount on toys and clothing will continue, with an additional 10 percent off on purchases over $25. Master Charge, Visa, checks accepted; exchanges possible. *Curds & Whey, 1461 Third Ave., between 82nd and 83rd sts. (628-2677); Mon.–Sat. 10 a.m.–6 p.m.; through 5/13.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Fish—Fresh fish is on sale here for three days only: fillet of sole, was $5.25 a lb., now $2.99; tilefish steaks, were $3.79 a lb., now $2.99; fresh Maine mussels, cleaned and ready to cook, were 98 cents a lb., now 40 cents. Cash-and-carry only. *Leonards' Fish Market, 1213 Third Ave., at 70th St. (RH 4-2600); Tues.–Thurs. 5/9–11, 8 a.m.–6 p.m.*

Butcher block—There will be free delivery of butcher-block tables ordered here during May and sent to your home or vacation home. This offer represents a $15–$30 saving in the five boroughs, or a minimum $39 saving anywhere in the continental United States. Free delivery applies to tables only, and delivery time varies with order (in-stock items shipped immediately; special orders take longer). Also on sale here are butcher-block spice racks with six jars, were $10, now $5.95; triple-plated chrome Breuer chairs, upholstered Moroccan-glove-suede seat and back, usually $89 each here, now one free when you buy three (limited quantity); butcher-block lamps, were $29, now $19; rounded-corner butcher-block tables, 24 by 24-in. hard rock maple on chrome spider, were $64.95, now 30 percent off. Master Charge, Visa, checks accepted; exchanges possible. *The Great North Woods, 425 Fifth Ave., between 38th and 39th sts. (889-0983); 683 Lexington Ave., between 56th and 57th sts. (593-0423); 160 East 86th St. (369-6555); Mon.–Sat. 10 a.m.–7 p.m., Sun. noon–6 p.m.; through 5/31.* ■

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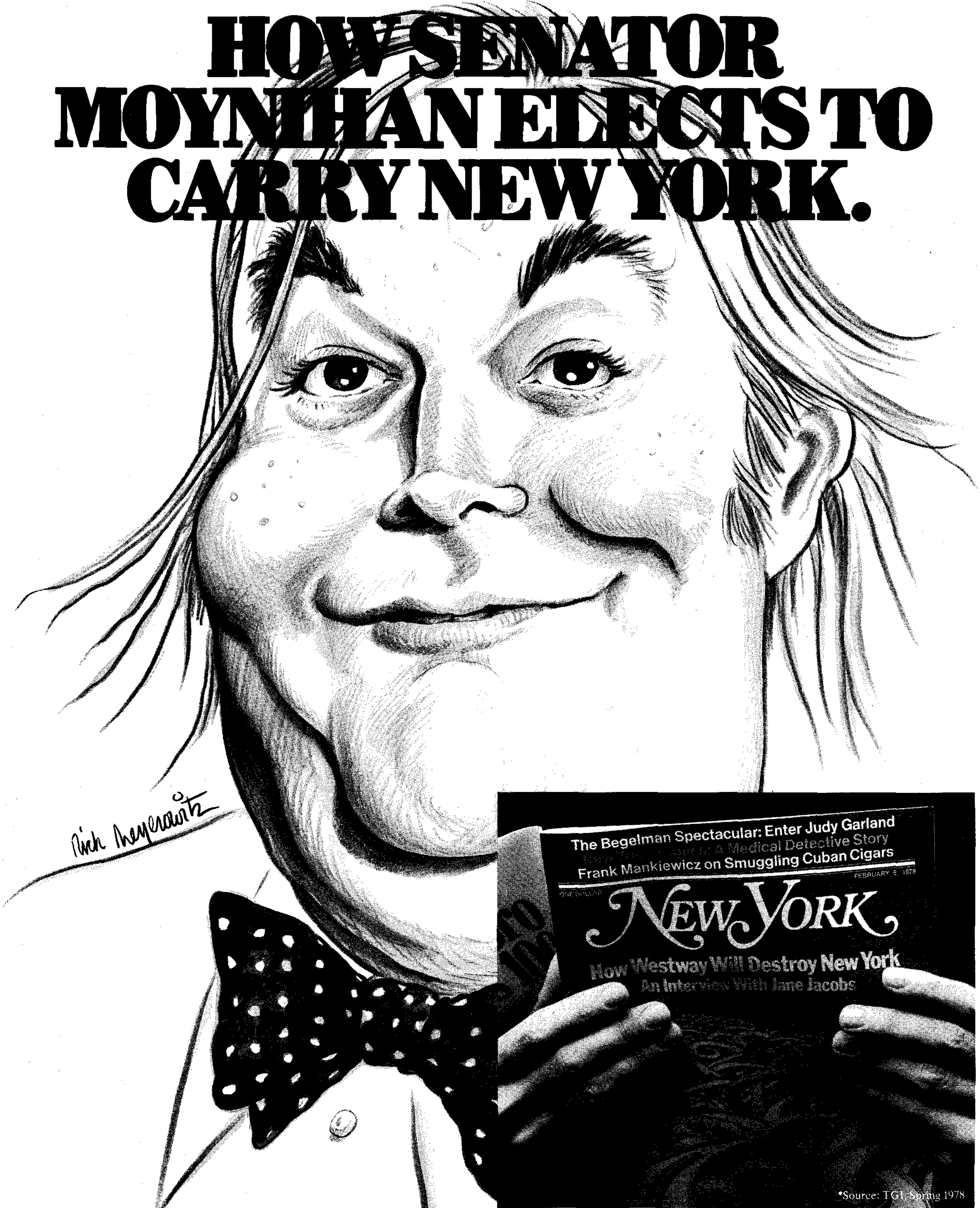

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The Begelman Spectacular: Enter Judy Garland
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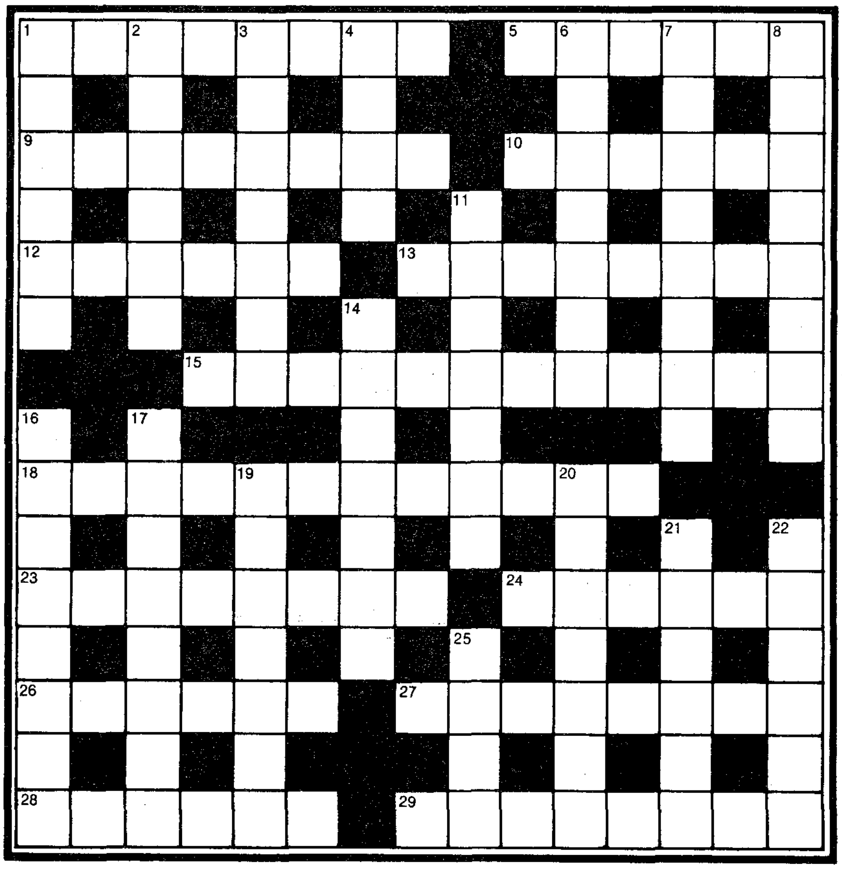
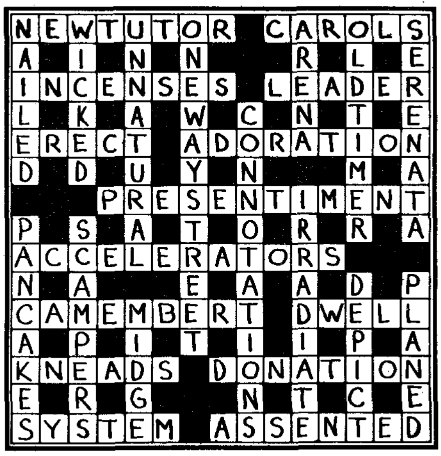


Solution to last issue's puzzle:



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Clues

ACROSS

1 Permit to enter which provides a drink after the examination result. (8)

5 Lavish the finest on the town centre. (6)

9 Where socialists make their last stand? (8)

10 A man who is in clover no nonsense upsets. (6)

12 Consume in an attempt to make an agreement. (6)

13 He comes into the shop and gives us a book in credit. (8)

15 Grows abundantly after one is disseminated among the lower orders. (12)

18 Means of locomotion for fish in the waves. (6, 6)

23 A girl in green material from an ancient city. (8)

24 Small weapon worn above elbow? (6)

26 Edison upset when publicised. (6)

27 Resourceful Ann? (8)

28 "So full of ugly ———, of ghastly dreams" (*King Richard III*). (6)

29 Worried about the net being broken, but it's what the horse did. (8)

DOWN

1 Equality for one in the group. (6)

2 Soaked as the grass in front of the animal's home. (6)

3 Dog which is a source of protein. (7)

4 If Ted were about, the holder would be traced. (4)

6 Crosser when over eighteen. (7)

7 This mint provides material for this metalworker. (8)

8 The river has to turn and hurry. (8)

11 The man following a bird is a brute. (7)

14 There is something wrong in a shoe drawing together. (7)

16 Bandits form groups if they lose their gear. (8)

17 Dig about in the wild glens as a winter sport. (8)

19 Serious listener with a comfortable place to sit. (7)

20 So earth crumbles in hearing distance. (7)

21 In bed it makes the loud softer. (6)

22 Strangely sad yet did not move. (6)

25 The knight without had a party. (4)

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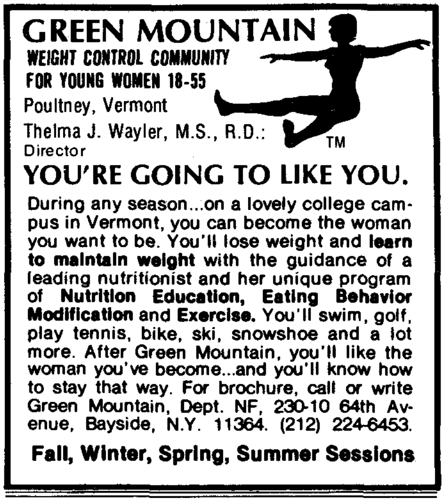

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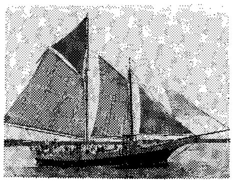

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TOWN & COUNTRY PROPERTIES

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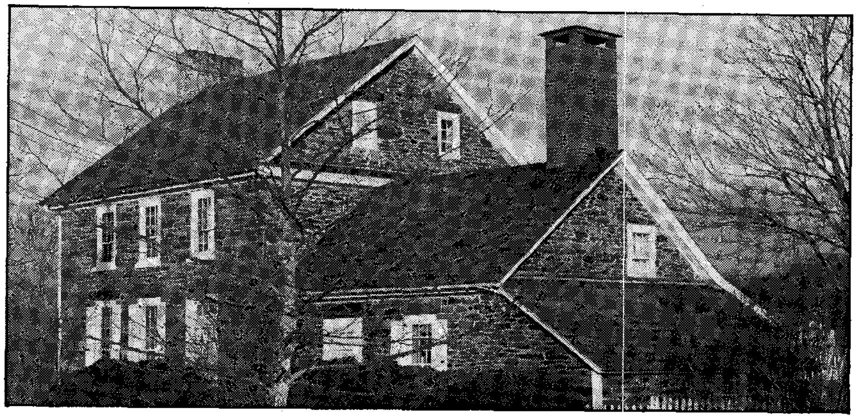


CLASSIC STONE

Manor House, an outstanding example of 18th century architecture knowledgeably restored; 7 rooms, 3 bedrooms, 1 bath, 5 fireplaces; "Slave House", tenant house; 2 barns; 151 acres, 8000' frontage, $350,000.

Stockton, N.J.
(609) 397-2663

NORTHRIDGE AGENCY INC.

***Mountainville*, N.J.**
(201) 832-2155

CAPE COD - WATERFRONT

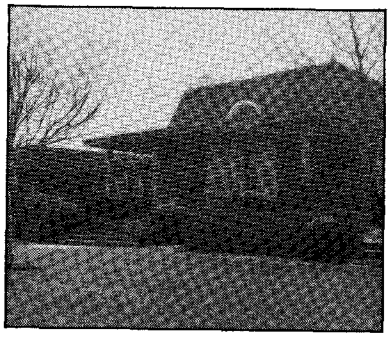
Nantucket Sound views from this delightful weathered shingled Salt Box Colonial, high on a bluff overlooking Cotuit Bay. Wide entrance hall with winding staircase; paneled fireplaced library; 7 rooms with 1st floor bedroom & bath. 2 acres of privacy, your own boathouse & beach. $230,000.

OYSTER REAL ESTATE

Main Street
Osterville, Mass.

Main Street
Cotuit, Mass.

(617) 428-5754



25 ACRE FARM

Restored farmhouse with hand pegged barn and old one room schoolhouse *overlooking* a serene valley. 5 bedrooms, large country kitchen, copper plumbing, new wiring. Magnificent views, pond site, fruit trees, woods, fields, stone walls, artesian well. Complete privacy. 2 hrs. N.Y.C. Sullivan County. $85,000. Terms negotiable.

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17th Century Manor Home completely renovated 1977. Historically listed building, 3½ foot thick handcut stone walls, sea 30 feet away three sides, all rooms central heating and fireplaces. Jacuzzi, solarium, microwave kitchen, beamed ceilings, 18th century furniture. Excellent Trout fishing 100 feet front door. OWNER, (212) 929-4738 Evenings

BEDFORD, New York

Classic Colonial Estate

Long driveway leads thru orchards & pasture to white pillared Colonial on 7.2 magnificent acres. Main house has living room/fireplace, sun room/fireplace, flagstone patio, formal dining room, morning room, bath, kitchen & pantry. Upstairs; Master suite of Bedroom/fireplace, study & bath. + 3 additional family bedrooms, 2 baths. 3rd floor: 2 bedrooms, bath. PLUS 6 room caretakers cottage. Beautiful Redwood Barn with 3-stalls. Pool & poolhouse. All bordering watershed property.
Exclusive Agent $250,000

GREELEY

Chappaqua, NY (914) 769-5600

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Distinction of design and quality workmanship characterize this fabulous renovated townhouse. Superb, spacious 3 bedroom duplex for owner plus 2 *fine income apartments. South garden.*

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691-1400

SNEDENS LANDING, N.Y. $185,000

Architecturally restored, air conditioned, 4 bdrm historic home. Beautifully proportioned liv room, din room, library & garden room. New gourmet kitchen with quarry floors, restaurant stove. Fam room, cozy den, grape arbor and European ambiance!

KIRCHNER-BRYANT Realtors
(914) 359-0550

MANHATTAN APARTMENTS

Prime location - Immediate occupancy

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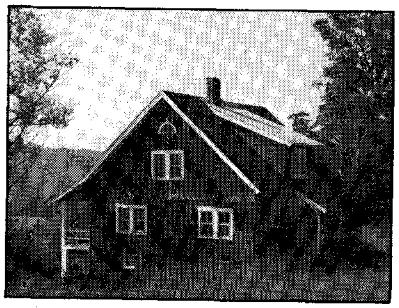
JOHN J. REYNOLDS INC.
505 Park Avenue NYC 10022

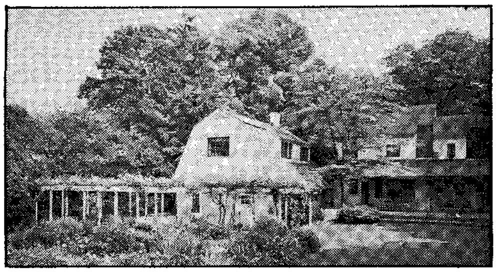


REGAL SOUTHAMPTON

We proudly offer our finest estate on two luxurious acres. Listen to the sound of breaking waves while swimming in the heated pool or playing a few sets of tennis. Enjoy the privacy of the secluded master wing - all the appointments you could wish for the perfect and elegant Hampton's life. $800,000.

JACK DOUGLAS REALTY, INC.
Bridgehampton, N.Y. (516) 537-3272

TOWN & COUNTRY PROPERTIES



SCARSDALE ESTATE AREA

Country Colonial on approximately an acre. 5 bedrooms, 3½ baths, den, sunroom, eat-in kitchen, maid's quarters. Lovely terrace. $170,000.

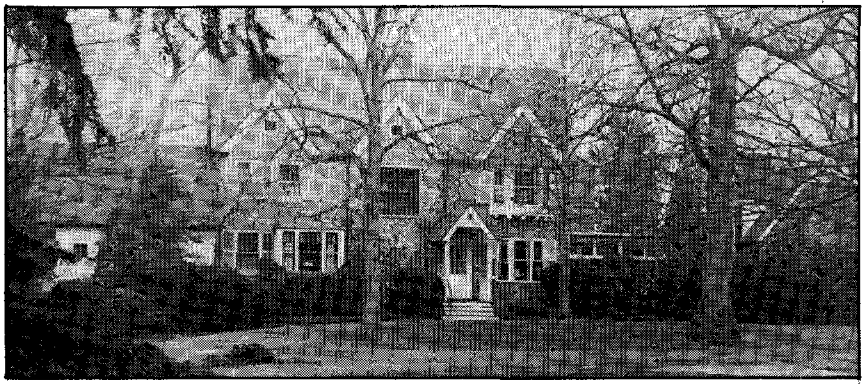
SOLE AGENT

Julia B. Fee, Inc.

49 Spencer Place
Scarsdale, N.Y. 10583
(914) 725-3305

RUMSON AREA 1 HOUR N.Y.C.

"LOCUST LODGE"



Architect-designed residence on 20 rolling acres. Completely secluded. Formal terraced gardens with fountains. Fireplace in Living Room has original Adam mantle. Panelled library. Master suite with fireplace. 3 more bedrooms plus maids room. High-ceiling studio with fireplace, bath, wet bar joined to house by glass-enclosed gallery. Four bedroom Guest House plus 4 bedroom garage-apartment. 40 x 20 heated pool. Right of way to Navesink River. Graceful country living with gentle elegance at $400,000.

VAN HORN AGENCY
804 River Road Fair Haven, N.J.
(201) 747-4100

LAND - LOTS OF LAND AND BARN

Approximately 144 acres of meadow and woodland with a brook and beautiful views in Sheffield, Massachusetts. Property has farm road through and a large, old barn. Super buy - asking $677.00 per acre, only $97,500.

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Telephone (603) 835-6636 from 2-10 p.m.

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3 bedroom Mountaintop Home. Stone Fireplace. Hike on Appalachian Trail. $78,500. Spectacular Hudson River Views from this cedar contemporary on 4 acres. $125,000. Summer Rentals $300/week. 50 miles north of NYC on Hudson River R.R.

MANITOU REALTY
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45 ACRE ESTATE

Only 45 minutes to NYC, this unique parcel offers 2 houses - an early Contemporary and Carriage House, garage and outbuilding and absolute privacy on hilltop. Sound incredible? It is - Owner anxious, asking $195,000.

Lydecker Agency

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(914) 358-3700

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Elegant Home - Cathedral Ceilings - Five Bedrooms with four and a half bathrooms. $99,000.

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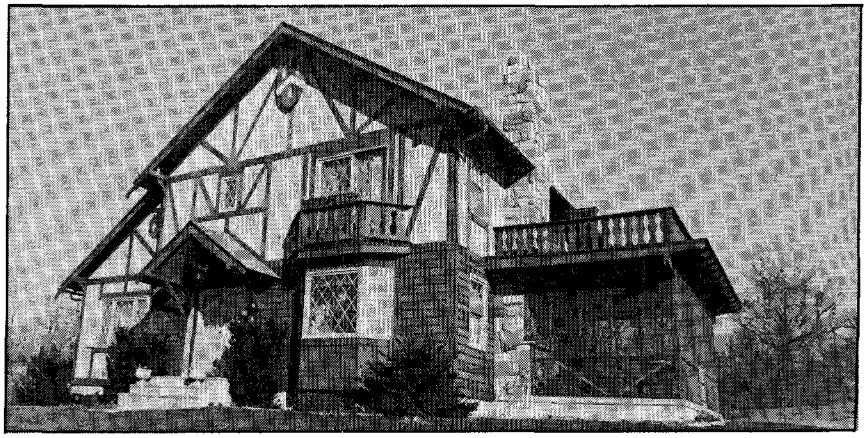

A SWISS TUDOR

Custom-built timber & stucco home on 8 plus acres. Large living room, formal dining room, eat-in kitchen, den, rec. room, 3-4 bedrooms, 2½ baths, 2 fireplaces many windows, decks, enclosed porch, oversized 2-car garage, distant views. Must be seen!

Farm & Home Realty of North Jersey Inc.
216 Spring Street Newton, N.J.
(201) 383-1963

Sportsman's Haven

Circular log cabin in midst of rolling mountains in n.w. Pa., W/TROUT STREAM, SUNKEN F.P., 2 brs., 200' frontage, hardtop rd. approved for wiring. 2.4 A. $23,500.

Mass. Colonial Luxury

1790 HOME SURROUNDED BY GOLF COURSE. 10 rms., 5-6 brs., 4 fps., family rm., play rm., lg. screened porch, portico connects 4 car garage. Near town, community center, tennis, nursery school, school bus at door. In central Mass. $85,000.

Unusual Find in N.Y.

Dairy farm, 210 A. w/8 rm. home, 4 brs., also 2 family tenant house. Barn, accom. 80 milking cows, milking parlor, 1,000 gal. stainless milk tank, 80 ft. concrete feed bank. 3 silos in excellent condition. 2 older barns for stock & hay. EXCELLENT SOIL, 190 TILLABLE A. Great for professional for hobby farm. Potential for beef farm. Asking $225,000.

Gracious New Hampshire Estate

EARLY 1900 MANSION IN BEAUTIFUL DUBLIN. 15 rms., 8 brs., w/fp., dining & living rooms w/fp. Porches & patio near Dublin Lake. Surrounded by estates on 4A. Additional land & bldg. available. $105,000.

Unique opportunity

Thriving wholesale, retail greenhouse business, plus 11-room perfectly restored antique Colonial, 20 A. 50 mil, n.w. of Boston. Liv. rm. of house overlooks flagstone terrace (shaded by apple tree) & 7 A. sloping field w/BASS POND. 13 A. PARCEL W/ BROOK. 1977 gross $25,000. Net $13,000 (operating 7 mos.) w/o full greenhouse. $185,000.

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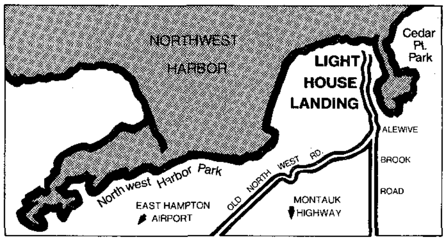

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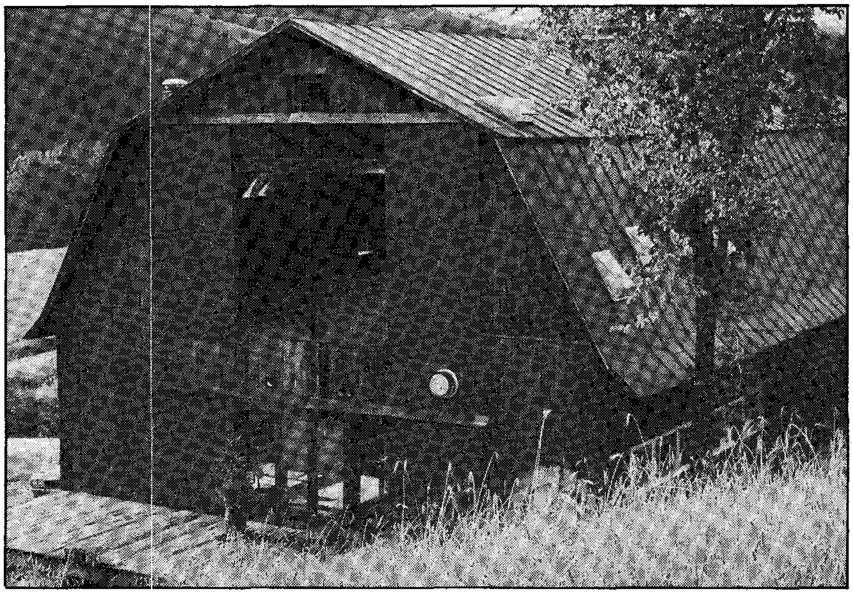
Old Brookville, New York, Nassau County

Ideally situated, stately Georgian Colonial, 1 year old, 2 acres wooded, 6 bedrooms, 5½ baths, 30' gourmet country kitchen with fireplace, living room with fireplace, family room with fireplace, formal dining room, oversized laundry & service room, central air conditioning & central vacuum. Burglar and fire alarms. Full basement. 3 car garage. Principals only. Asking $350,000. Call for appointment (516) 484-0731.



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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 318

BY MARY ANN MADDEN

"Idealism is no bed of roses," muttered Allison as she struggled to keep up: Her armband was slipping, and she felt the beginnings of a headache.

Fred Cathcart, summoned to the telephone in the midst of a bridge game, tried to remember which cards had been played, and so failed to concentrate on the voice at the other end of the line. As recognition dawned, the patent-leather monolith of his features draped itself into that uncommonest of emotions, a seriocomic sneer.

Above, over the transom and into the slush pile. Competitors are invited to provide the uninviting opening sentences of a novel newly not published. Limit 60 words.

Results of Competition 315, in which you were asked for up to two smart-aleck comment/reviews of motion pictures to be shown on TV.

Report: Why is it that rotten reviews are the funniest reviews? Much like real life. I grant you, some of those movies are bow-wows, but . . . Anyway, the repeats (and many worth noting) featured: 8½—Out of a possible 100. M—Mmmmmmm. Z—Zzzzzzz. THE GOOD, THE BAD AND THE UGLY—Well, two out of three. SATURDAY NIGHT FEVER—Take two aspirins and call me when it's over. SOME LIKE IT HOT—A drag. NORTH BY NORTHWEST—Good direction. THE GRADUATE—First class. PATTON—Five stars. TAXI DRIVER—Only fair. AIRPORT '77—Crashing bore. JAWS—Gripping. THE DEEP—Shallow; below C level. BEN HUR—Loved Ben, hated Hur. THE BIBLE—The book was better. TITANIC—See worthy. MAHOGANY—Wooden. And, THAT'S ENTERTAINMENT? After reading these, AUDREY ROSE. And left. So did I.

First Prizes of two-year subscriptions to "New York" to:

COFFEE, TEA OR ME?—The captain has just turned on the No Acting sign.
The Forum of South Flower, Los Angeles, Calif.

FUNNY LADY—Did a giant prehistoric creature survive the Ice Age?
Larry Laiken, Bayside, N.Y.

FIRE MAIDENS FROM OUTER SPACE—In fact, fire everyone connected with this.
Anna Lambiase, Brooklyn

Runner-up Prizes of one-year subscriptions to "New York" to:

RETURN TO THE PLANET OF THE APES—One more of these and I'll . . .
BENEATH THE PLANET OF THE APES—Scream.
Jim Solomon, Laurel, Md.

IF—fy.
Karen Bracey, Fairfax, Va.

And Honorable Mention to:

SOMETIMES A GREAT NOTION—Not this time.
YOU ARE WHAT YOU EAT—Unappetizing.
Alan Levine, Copiague, N.Y.

FARENHEIT 451—Excedrin headache 452.
Tray L. Shelley, Rancho Palos Verdes, Calif.
sp. mention: Robyn Kanner, Forest Hills, N.Y.

HIROSHIMA, MON AMOUR—A bomb, my love.
Ambrose W. Benkert, NYC

NIGHT HAS A THOUSAND EYES—So does a 600-pound potato.
Charles Almon, Brooklyn

A MAN CALLED HORSE—A movie called turkey.
THERE WAS A CROOKED MAN—Who made a crummy movie.
Cynthia Whitcomb, Long Beach, Calif.

CATCH-22—Poorly done, but don't miss it.
John Olesen, Stamford, Conn.

THE ONE AND ONLY—Insufficient Fonz.
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—Really trying.
Don Koll, NYC

COMMANDOS STRIKE AT DAWN—Dawn should strike back.
Dodi Schultz, NYC

BEDTIME FOR BONZO—Bonzo's the one in favor of the Panama Canal treaties.
PEPE—As a dead turtle.
James W. Penha, Jackson Heights, N.Y.

THE GOOD, THE BAD AND THE UGLY—I must have missed Part I.
Nikki Rosa, NYC

AIRPORT '77—Audience 0.
Patsy Speakman Felmet, Wintersville, Ohio; David Friedman, Staten Island

ATTACK OF THE 50-FOOT WOMAN—Big broad farce.
SPARTACUS—Slaves revolting, likewise film.
Susan Klein, East Brunswick, N.J.

WALKABOUT—Pedestrian.
Rob Cassie, Old Saybrook, Conn.

KING KONG—1. Why not the beast? 2. Gorilla warfare.
1. Carol Cummins, Newport, R.I.
2. Frank Di Palma, NYC

SON OF KONG—Chimp off the old block.
Beatrice Malon, Rego Park, N.Y.

SOMEBODY UP THERE LIKES ME—Not anybody down here.
A LION IS IN THE STREETS—A dog is on the screen.
Timothy F. Kahn, Wilder, Vt.

KING SOLOMON'S MINES—Youse can have him.
Morey Filler, M.D., San Francisco, Calif.

WHERE DO WE GO FROM HERE?—Up.
Chip Chapin, NYC

SOME LIKE IT HOT—Some like it not.
Tony Angell, Greenville, R.I.

SILENT RUNNING—The video portion could have been disconnected too.
RETURN OF THE FLY—Quick, Henry, the Flit!
Rose Abrams, Brooklyn

DON'T LOOK NOW—Don't look now.
TO HAVE AND HAVE NOT—Have not.
David C. Pollack, Los Angeles, Calif.

BIRDS DO IT—Bees do it. Let's do it. Let's fall asleep.
SO YOUNG, SO BAD—So what.
Stanley Stone, Oceanside, N.Y.

THIS IS CINERAMA—The only thing missing is a point and a question mark.
THE LONG GOODBYE—Gooooooooodddddd-bbbbbbbbbyyyyyyyyyyeeeeeeeeee.
Robert M. Hunt, Cambridge, Mass.

SOMEBODY LOVES ME—I wonder who.
ROTTEN TO THE CORE—Title says it all.
Larry Woods, Middletown, Conn.

FAMILY PLOT—Grave reservations.
Norton Bramesco, NYC
sp. mention: Dan Kennedy, Chattanooga, Tenn.

SHALL WE DANCE—Think I'll sit this one out.
Fernando Soto, NYC

LAST OF THE BADMEN—Promise?
Sam Oliver, Springfield, Va.

SHOOT THE PIANO PLAYER—And this time don't miss.
Barbara Zerbach, Seattle, Wash.

YOU ONLY LIVE TWICE—Franco's favorite.
Joseph Emanuele, New Haven, Conn.

THE BIRDS—For and about them.
Anita Oeschger, Los Angeles, Calif.

THERE'S ALWAYS TOMORROW—Tune in then.
Tom Robinson, NYC

TO BED . . . OR NOT TO BED—To bed.
TWO AND TWO MAKE SIX—As bright as its title.
Phyllis Kelly, Locust Valley, N.Y.

NEW YORK, NEW YORK—No zip.
Dr. Arnold Diamond, Bay Terrace, N.Y.;
David Malina, Venice, Calif.

IT HAPPENED ONE NIGHT—It hurt the next morning.
MR. SMITH GOES TO WASHINGTON—Mr. Viewer goes to sleep.
L. Soth, Northfield, Minn.

THE DESPERATE HOURS — Approximately two of them.
Bill Brummet, Los Angeles, Calif.

THE TEN COMMANDMENTS—1. Thou shalt not watch Channel 11 at nine.
WHAT MAKES SAMMY RUN?—He must have seen the first ten minutes of this.
Richard P. Monley, Birmingham, Mich.

BORN TO BE BAD—And succeeding.
Bob Keester, Long Beach, Calif.

THE TEN COMMANDMENTS—Trials and tribulations of a pre-Burnsian deity.
THE CABINET OF DR. CALIGARI—Top-drawer entertainment.
Miles Klein, East Brunswick, N.J.

OH, GOD—Oh, God!
Cassie Tully, Monsey, N.Y.;
Lelia Vincent, Johnston, R.I.
sp. mention: Ben Patterson, San Diego, Calif.

THE MUMMY—Tut, tut.
Robert Krause, Scarsdale, N.Y.

KINGS GO FORTH—You'll go first.
Zachary Carter Green, Brooklyn

BONNIE AND CLYDE—Members FDIC.
Adrienne Radkoff, Pittsburgh, Pa.

2001—MM I love it.
Robert Tobinski, Chicago, Ill.

HEIDI—They should have shown the football game.
Brian Plante, Staten Island

THE TAKING OF PELHAM 1-2-3—Token suspense.
Barry Tatelman, Framingham, Mass.

THE OPPOSITE SEX—Luce women.
Philip N. Hathaway, Bloomington, Ind.

THE GIRL CAN'T HELP IT—Nothing can.
Jim Rowbotham, NYC

IF IT'S TUESDAY, THIS MUST BE BELGIUM—If it's 11:30, this must be bedtime.
Paul Noble, NYC

CLOSE ENCOUNTERS OF THE THIRD KIND—We can name it in five notes.
June Townsend, NYC

ALL QUIET ON THE WESTERN FRONT — Remarqueable.
LOST HORIZON—Capracorn.
Tony Reeder, Bowie, Md.

THE APARTMENT—6 Rms, Déjà Vu.
Michael Sutton, Long Beach, Calif.

HOW TO STUFF A WILD BIKINI—Same way as any other turkey.
H. Wise, NYC

TARZAN AND THE SLAVE GIRL—Me bored.
LOVE HAPPY—Hate Nelson.
Robin Olesen, NYC

WALK, DON'T RUN—Run.
SOLDIER BLUE—Reviewer green.
Greg Collins, Bellerose, N.Y.

A SONG TO REMEMBER—Wilde.
SOME LIKE IT HOT—Wilder.
Ada Wolf, North Miami, Fla.

UGETSU—We never find out, and subtitles don't help.
Michael Schreiber, Brooklyn

FROM HERE TO ETERNITY—Bah. Bah. Bah.
David Lauren, NYC

FROM HERE TO ETERNITY—Seems longer.
Mike Musulin, Lexington, Ky.;
Eleanor Paul, Brooklyn

THE 39 STEPS—Take 40 winks.
Ron Harvie, Ste. Julie de Vercheres, Canada

THE END OF THE WORLD IN OUR USUAL BED IN A NIGHT FULL OF RAIN—Oh.
Debbie Natansohn, NYC

Contest Rules: One entry only should be sent to Competition Number 318, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 19. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of June 12. Out-of-town postmarks are given three days' grace. **Postcards, if possible.**

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Travel Services
A service from
NEW YORK
The Working Classified

Page of Lists / Dan Carlinsky

WHAT THIS COUNTRY NEEDS IS A GOOD 5-CENT NICKEL

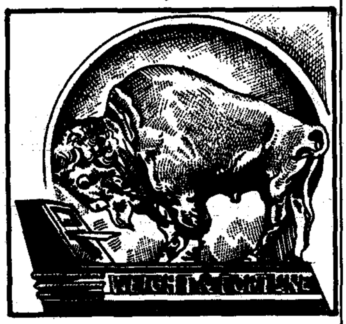
"... Here is a rich assortment of 5-cent items to be found in New York. Take heart! The nickel isn't completely useless—yet ..."

The United States Mint has been trying to figure out if it's worth keeping the penny in circulation. Meantime, we're trying to figure out if the *nickel* is still good for anything.

The nickel newspaper is ancient history. So is the 5-cent Staten Island Ferry ride.

It was more than half a century ago that Vice-President Thomas Marshall said, "What this country needs is a good 5-cent cigar." It still does, although if you'll spring for a whole box, you can buy 50 nasty cigars at $1.99 from J-R Tobacco Corporation, 108 West 45th Street, or 50 seconds of Muriel Coronellas at $1.90 from Famous Smoke Shop, 1450 Broadway, just below Times Square.

Now here's the good news: a rich assortment of 5-cent items to be found in New York. You see? The nickel *isn't* useless—yet.

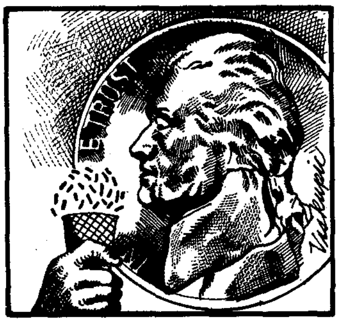


1. Your weight on a drugstore scale. Maybe your fortune too. (True, you used to be able to weigh yourself for a penny, but you probably weighed less then.)

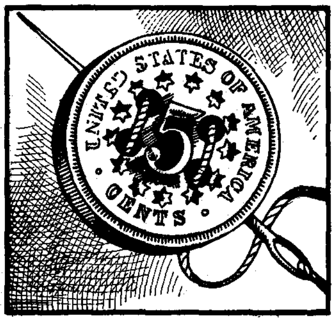
2. A heavyweight manila No. 12 envelope at Stevdan Stationery, 474-A Sixth Avenue, between 11th and 12th streets.

3. A game on one of two nickel machines left at Astroland in Coney Island.

4. Admission to the Metropolitan Museum of Art or the Cloisters. Both have a "pay what you wish" policy, meaning that you can get in for a nickel (or a penny, for that matter). Do not expect a friendly reception.



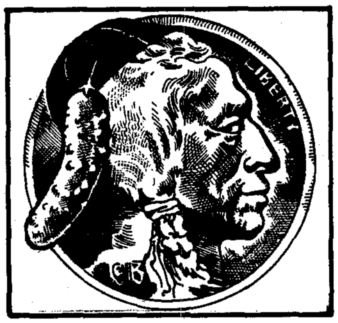
5. Sprinkles on an ice cream cone at a Carvel store. (But first, that'll be 50 cents for a small cone.)



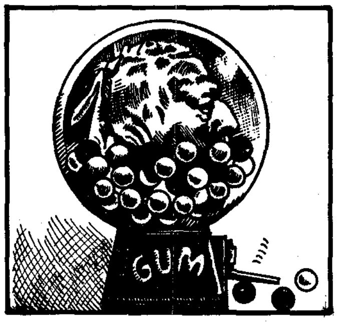
6. A button at A&B Plastic Manufacturing Company, 242 West 36th Street, one flight up. It sells to the garment trade but does some retail business as well. Ask for Ben, who says, "You want a button for a nickel? I'll give you a button for a nickel. Or maybe I won't charge you at all."

7. A Polish-import wafer, eleven sixteenths of an ounce, vanilla or chocolate, at F. W. Woolworth, 976 Third Avenue, between 58th and 59th streets.

8. A small potato, onion, or banana at your favorite greengrocer's—the kind that offers unpackaged produce in bins. Weigh carefully.



9. A very small pickle (sour or half-sour) at Isadore Guss Pickles, 42 Hester Street. "A nickel a *shtikel,*" they used to say on the Lower East Side. Today, it's more like a *shtikeleh.*



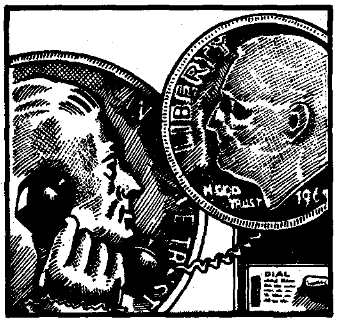
10. A gum ball or a plastic toy of the Cracker Jack variety from various vending machines around town. The nickel machine is usually at the end of a line of machines dispensing more expensive merchandise. Keep looking.

11. A washer, a screw, a Rawlplug, a plastic electrical bushing, maybe a couple of small nails, at Canal Hardware, 311 Canal Street, at Mercer.

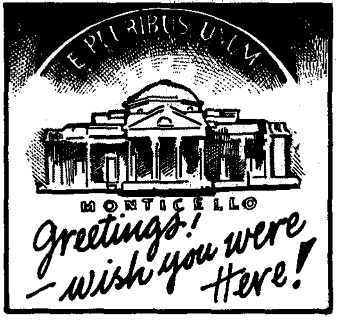
12. Two or three books of matches at newsstands or restaurants.

13. A Danish lollipop with a flower design, a stick of German chewing gum or bubble gum, or a red-hot cinnamon fireball, all at Peppermint Park, 1231 First Avenue, between 66th and 67th streets, or 666 Fifth Avenue, between 52nd and 53rd streets.

14. A quarter-inch clear-plastic cube, at Industrial Plastic Supply Company, 309 Canal Street, west of Broadway. Also a half-inch-diameter disk, clear or in colors, good for gluing to your quarter-inch clear-plastic cube.



15. Five more minutes on a 10-cent pay-phone call. First, of course, you have to spend the dime. (There hasn't been a nickel pay-phone call in New York since 1950, although at home local calls are only 4 cents between 11 P.M. and 8 A.M.)



E PLURIBUS UNUM
MONTICELLO
greetings! wish you were Here!

16. Two picture postcards of New York landmarks at Mibro Company, 1595 Broadway, between 48th and 49th streets. (You get a penny change.)

Feel like a splurge? You can buy a nine-inch balloon at any Paper House party-supply shop on the Upper East Side for 6 cents. ■

Illustrated by Gary Viskupic

New Marlboro Lights 100's

Lighter in taste. Lower in tar.
And still offers up the same quality
that has made Marlboro famous.

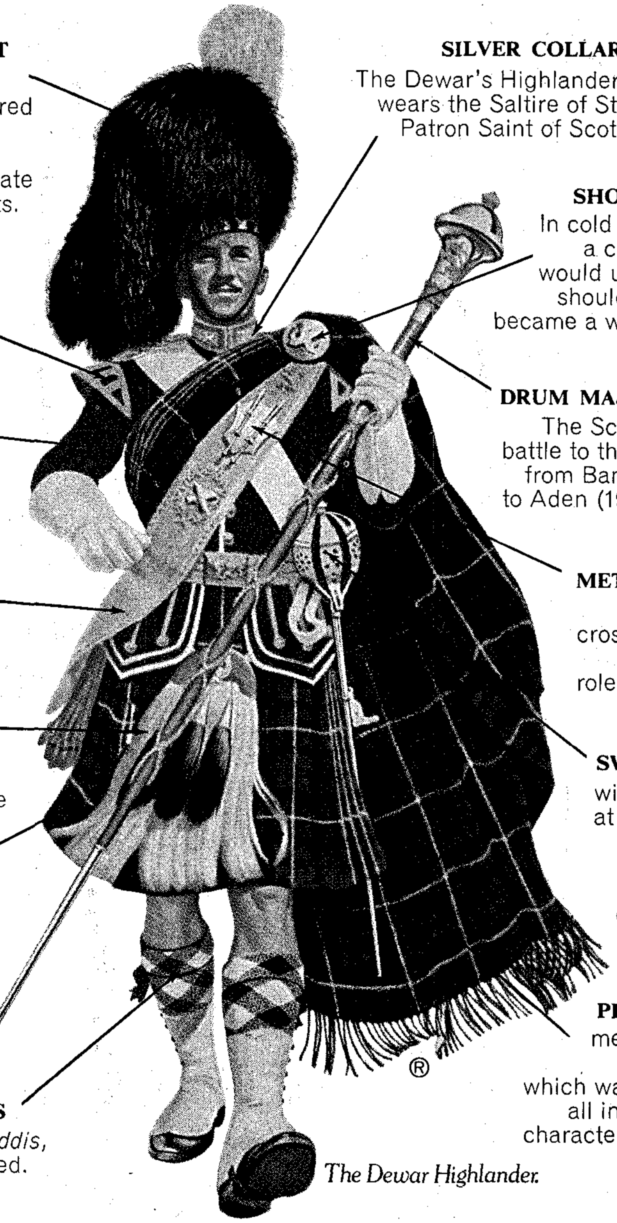
FILTER CIGARETTES
PM
Marlboro
LIGHTS
100's
LOWERED TAR & NICOTINE
FILTER CIGARETTES
Marlboro
LIGHTS
LOWERED TAR & NICOTINE

The spirit of Marlboro in a low tar cigarette.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Kings: 12 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Aug.'77
100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Authentic.



FEATHER BONNET
With white hackle (feather). Coloured hackles are used in the British Army to differentiate between regiments.

"WING" EPAULETS
To protect the shoulders from sword cuts.

SCARLET DOUBLET
Known the world over as the Scottish and British soldier's colour.

GOLD SASH
Always worn over the left shoulder.

SPORRAN
Originally a leather wallet, worn suspended from the waistbelt to carry the day's ration. There are no pockets in the kilt.

KILT
Formerly in one piece with the shoulder plaid, but now worn separately. Highland regiments of the British Army wear the kilt.

HOSE TOPS
Gaelic name, *caddis,* meaning striped.

SILVER COLLAR BADGES
The Dewar's Highlander wears the Saltire of St. Andrew, Patron Saint of Scotland.

SHOULDER PIN
In cold weather, or at night, a clansman in the field would unfasten the shoulder pin so that his plaid became a warm cloak or a blanket.

DRUM MAJOR'S BATON
The Scots have marched into battle to the skirl of the pipes, from Bannockburn (1314) to Aden (1967).

METAL "BREASTPLATE"
Worn where belt and sash cross, and carrying the drumsticks symbolic of the role of the Drum Major.

SWORD
with basket hilt. Worn at the belt, it is called in Gaelic the *claith veg,* (claybeg), or small sword, to distinguish it from the *claith mhor* (claymore), or great sword.

PLAID
means a garment, the main garment of early times, which was kilt and blanket-wrap all in one piece. Tartan is the characteristic cloth of Scotland, woven in stripes.

®

The Dewar Highlander.

DEWAR'S®
"WHITE LABEL"®

Certain fine whiskies from the hills and glens of Scotland are blended into every drop of Dewar's "White Label."

Before blending, every one of these selected whiskies is rested and matured in its own snug vat.

Then, one by one, they're brought together by the skilled hand of the master blender of Perth.

Dewar's never varies.

White Label
DEWAR'S
BLENDED SCOTCH WHISKY
John Dewar & Sons

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